4 JULY 2015

NME

GLASTONBURY 2015

MASSIVE REVIEW SPECIAL

TIME FOR HEROES!

Florence

Kanye

Glasto 2015

The Libertines bring Albion to Avalon

THE INSIDE STORY OF THEIR TRIUMPHANT SURPRISE SET

+

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Motörhead The Vaccines Fat White Family

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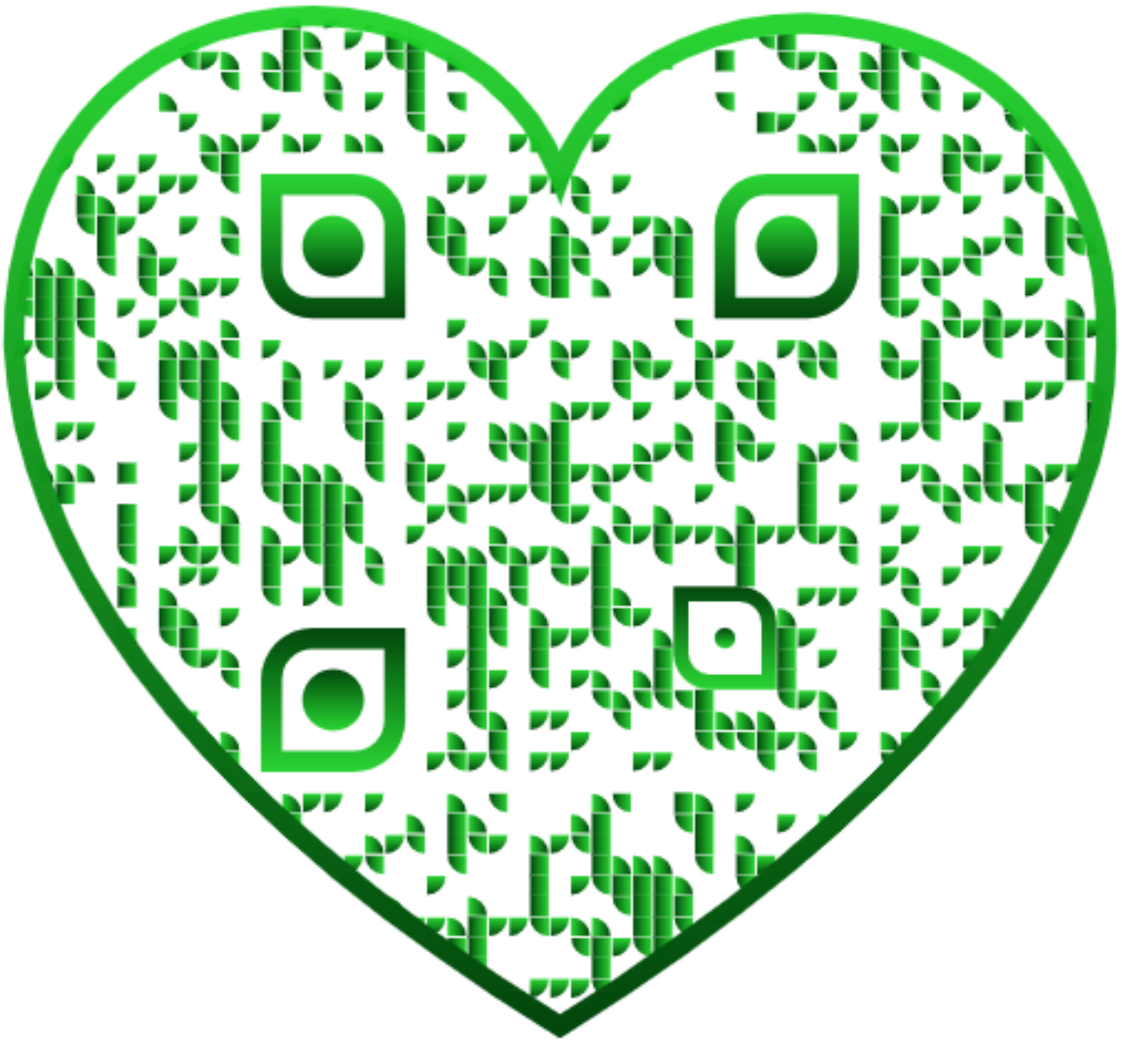

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SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Mark Beaumont

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LETTER OF THE WEEK

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THE LIBS' SKA WAY TO HEAVEN?

I've just watched the video of The Libertines playing a brand new song in Holland, and I for one can't wait to hear the real thing now. It's hard to tell on a video on a shoddy camera phone, but 'Gunga Gin' sounds at the very least like they've written something that won't ruin their amazing legacy, and at best a great little single. Yes there are parts that sound like Dirty Pretty Things, but the ska influence makes me wonder what direction the new album will take – hopefully it'll be better than when Pete Doherty tried his hand at reggae with his mate The General on 'Pentonville Rough'. Either way, 'Gunga Gin' has got me counting down the days till the album and hearing it live at Leeds Festival.
Lisa Davis, via email

Mark Beaumont: Seems like an odd choice of song to throw out early to me, Lisa. It sounds like one of those ska/reggae fillers that clogged up the bits of 'The Libertines' and early Babyshambles albums that Pete couldn't be arsed to write, and has got me about as excited about the third album as I am about my next major tooth extraction – which, ironically, the big screamy bit in the middle of 'Gunga Gin' sounds remarkably like. But these are early, obviously poorly rehearsed days for these tracks so it's way too soon to judge if the old magic has sparked or spluttered.

HYDE AND FREAK

It rained pretty much all day. The Horrors were on far too early. Damon forgot the words at least half a dozen times. There was no 'Popscene', 'She's So High', 'Under The Westway', 'Tracy Jacks' or 'Sing'. The computer graphics program broke down at one point. But crikey, who cares? Blur's Hyde Park show was brilliant. Euphoric. Majestic. Emotional. And more. Britpop was and still is one of the greatest times to be young.
Kevin Carr, via email

MB: Which is not to mention the general hilarity of Damon trying to distribute 99s from the onstage ice cream van to the Whippy-splatting front row graspers and trying to single-handedly blow the storm clouds away like Zeus in a bomber jacket. As a diehard Blur fan still on medication from the trauma of their distressingly quiet 2012 show at Hyde Park, I approached this gig as warily as an arachnophobe hitting Arcadia, but despite the major setlist omissions you mention, Blur knocked it out of the park, straight through the Park Lane windows and buried it deep into the selfish skulls of the complaining bastard sheiks and oligarchs. And they weren't the only ones...

STROKES OF GENIUS

The Strokes concert in Hyde Park was both the best and worst day of my life. Happy to see my favourite band, I got to the barrier, waited for over five hours and when they finally came on I nearly got crushed in the moshpit. I spent the first 20 minutes of the show with my head down as security were pulling people out of the crowd over me. I eventually got pulled out half way through the gig and had the best time dancing on the side, drinking with friends and strangers – I may have nearly died in the beginning but I finally got to see my favourite band so who cares? Oh, and I lost my bag and shoes.
Krishna Thakor, via email

MB: Were your bag and shoes of particularly garish hue, Krishna? If so, I suspect Julian might have nabbed them to fashion a crown and staff to complement his new post-apocalyptic desert mercenary haircut and help him declare himself the King Of Fury Road.

IS THIS SICK?

Venturing down from Stockport, we reached Hyde Park at around 5pm – having just previously thrown up inside a tube station. Me and my chums were stoked to see one of, if not, our favourite band for the first time. My friend was the next in line to regurgitate, projectile vomiting on an innocent bloke with spectacles. With maybe an hour to kill, we refuelled on cheap premium lager, just in time to secure central spots. Coming out to a roar, the Strokes boys opened things up with 'Is This It', swiftly moving onto 'Barely Legal' [Runs on at length through the entire show as if trying to put setlist.fm out of business – MB]. Polishing things off with 'Take It Or Leave It' they've come and they've conquered. Incredible, emotional – flawless.
Tristan Liley, via email

MB: When the dust settles on the Great Strokes Gig Ebola Outbreak of 2015, Tristan, investigators and medical experts will be thankful that your letter will help them identify Patient Zero. Now can everyone in *Sounding Off* please report to your nearest quarantine centre immedia-WHOOOOUUAGHH!

SWIFT SWERVE

Kudos to Taylor Swift for, with one single blog, getting Apple to backtrack on their ridiculous plan not to pay artists for their three-month free-trial period inside 24 hours. That's a hell of a lot of power she's got.
Joe Mason, via email

MB: More importantly, Joe, when will Swift stop blogging out of self-interest and use her sway as clearly the most powerful woman in the universe to 'open letter' us out of climate change, the rise of Isis, NHS privatisation and the second cold war? Or at least get TFI Friday back on telly and my frigging boiler fixed.

LOOK WHO'S STALKING

Me and the lovely Stuart Murdoch from Belle & Sebastian after they played Rock The Garden in Minneapolis.
Claire Philpott, via email

BEN BENTLEY, JORDAN CURTIS HUGHES

Wolf Alice

MY LOVE IS COOL

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ON REPEAT

NME TRACK OF THE WEEK

1. Robyn & La Bagatelle Magique
Love Is Free (feat. Maluca)

Robyn may be famous for dancing on her own, but when she's dancing with other people the results can be equally infectious – 2007's 'With Every Heartbeat', last year's 'Do It Again' with Röyksopp. 'Love Is Free' is every bit as irresistible, a bouncy hip-house track with a hint of Azealia Banks' '212', the explicit sex talk replaced by Robyn's sensible Swedish advice to keep it "*safe like a rubber*".
Sam Richards, writer

2. Samantha Urbani
U Know I Know

Samantha Urbani has stayed largely under the radar since the 2013 demise of her former band, blog-hitmakers Friends. Having loaned her mellifluous vocals to several cuts on boyfriend Dev Hynes' 2013 album as Blood Orange, 'Cupid Deluxe', the New Yorker appears poised for the spotlight. Produced by Hynes' fellow ex-Test Icicle Sam Mehran, the swoony yet jarring 'U Know I Know' comes on like Aaliyah on a strobe-lit dancefloor.
Luke Morgan Britton, writer

3. Mercury Rev
The Queen Of Swans

It begins, as it should when dealing with a band as grand as this, with a cymbal crash, a choral vocal and singer Jonathan Donahue sounding as perfect as always when he sings: "*Love comes thirsty, lands to drink*". 'The Queen Of Swans' features four romantic, alien and luscious minutes of marching drums, timpani and drama, and with this magnificent re-introduction comes the announcement of the Rev's first album since 2008.
Tom Howard, Assistant Editor

4. BEAK>
The Meader

Headed up by Portishead's Geoff Barrow, the West Country kings of modern malaise return bearing new levels of psychic trauma, this time swapping their signature pitch-black doom for a whiter shade of mania. On 'The Meader', the weeping industrial of Berlin-era Iggy Pop slithers between the distressed noise-art of '80s experimentalists This Heat, to prove once again that Bristol really is the last bastion of post-punk.
John Calvert, writer

5. Duran Duran
Pressure Off feat. Janelle Monáe and Nile Rodgers

Duran Duran have always wanted to sound like Chic meets the Sex Pistols. Now they're taking the easy route to halfway there, roping in occasional collaborator Nile Rodgers to add trademark guitar to a track he's co-produced with Mark Ronson and Mr Hudson, while Janelle Monáe offers a counterbalance to Simon Le Bon's legendary honk. Not a lot of punk here, but it's catchy as hell.
Matthew Horton, writer

6. The Chemical Brothers
Under Neon Lights (feat. St Vincent)

Annie Clark takes her twisted storytelling to new heights in this collaboration with rave daddies The Chemical Brothers. The latest cut from eighth album 'Born In The Echoes' sees Clark singing about a woman who "*moves to suicide/In and under neon lights*". The narrative is matched by heavyweight production that compliments Clark's voice and ghost-in-the-nightclub vibe.
David Renshaw, Acting Deputy News Editor

7. Peaches
Light In Places

The first taste of Peaches' sixth album 'Rub' is surprisingly palatable. The Toronto musician who brought us 'Fatherfucker' and 'Impeach My Bush' returns with 'Light In Places', a motoring banger wrought from a choppy techno beat. Concessions to smut come from a rap that goes "*So much beauty coming out of my ass*" and a video from artist Empress Stah that sees streaks of neon light emanating from a mannequin's backside.
Ben Homewood, Assistant Reviews Editor

8. Wolf Alice
Desire

Here's a perverse challenge – the best new band in the UK attempt to cover a song by the worst. Wolf Alice shouldn't really be pissing on Years & Years' 'Desire' if was on fire; instead, they nonchalantly show the laptop R&B trio how it's really done by effortlessly conjuring a powerful, atmospheric sea-storm around this punctured dinghy of a tune. Some news just in – scientists confirm that turds *can* actually be polished.
Mark Beaumont, writer

9. Demob Happy
Wash It Down

The Brighton-based quartet return after April's debut 'Young And Numb' EP with this first track from their debut album. 'Wash It Down' scrubs up their dirty, rumbling rock, combining their usual sleazy fuzz with subtle 'Strawberry Fields Forever'-style strings. "*Stop your messing around*", instructs frontman Matt Marcantonio, before cryptically adding "*wash it down*". Whatever they're on about, Demob have stepped up their game massively.
Rhian Daly, Assistant Reviews Editor

10. Craig Finn
Newmyer's Roof

"*Saw the towers go down from up on Newmyer's roof/Yeah, we were frightened/Yeah, we were drinking/It was all so confusing*", sings a restrained Craig Finn, erstwhile frontman of The Hold Steady. A tender reflection on the 9/11 World Trade Center collapse, this is storytelling at its most personal. An affecting New York story, it's made all the more poignant by the fact that Finn later met and fell in love with a woman who survived the disaster.
Leonie Cooper, writer

TOM OXLEY

ESSENTIAL NEW TRACKS

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11. Miguel
Hey

Well, this was unexpected. Miguel – Grammy-award winning Prince-a-like singer often found with his top off – tackling a cover of boisterous Kent duo Slaves' 'Hey' in the Radio 1 Live Lounge. Credit to him: he's transformed a track that's all bluster, spittle and pounding drums into an intense, shoulder-swaying slow-jam. It's almost unrecognisable, in a good way.
Greg Cochrane, Editor, NME.COM

12. Kanye West
Freestyle

"*See that's the magic of racism, it works on itself/ We hate each other, shoot each other, kill each other/When we can't kill nobody else/See that's the magic of lack of resources, it works on itself*", an emotional Kanye freestyled onstage in Atlanta last week, addressing a crowd still reeling from the Charleston shooting that left nine black church-goers dead four days previously. It suggests he won't be losing any of his fire on his new album.
Al Horner, Assistant Editor, NME.COM

13. Titus Andronicus
I Lost My Mind

If you thought that New Jersey punk and conceptual operas were mutually exclusive concepts, think again. The idea of a five-act Titus Andronicus rock opera ('The Most Lamentable Tragedy', due August 7) sounds a lot less appealing than Foxygen's attempt at something similar with '...And Star Power'. But this clattering, howling two-minute latest offering is a classic edge-of-your-seat slice of rollicking chaos. Phew.
Lisa Wright, writer

14. Slime
Hot Dog

Ahead of the release of his debut album 'Company' – due August 14 on Domino imprint Weird World – London bedroom muso Will Archer has dropped his haziest single yet in 'Hot Dog'. Built around blanketed horns, a minimal beat and a collection of female vocal samples ("*I won't behave if you don't want to make it all up*", they murmur seductively), it's an experimental and ultra-chilled R&B track that sounds unlike much else around at the moment.
James Bentley, writer

15. Beach House
Sparks

For the first of its five minutes, 'Sparks' sounds distinctly *un*-Beach House. Chopped up vocal samples and knotty guitar from Alex Scally form an intro so piercing that the eventual drop into deep dreaminess comes as a real surprise. Thereafter, the first single from the Baltimore duo's new album 'Depression Cherry' packs in Victoria Legrand's vocals, a cushion of keys and drums, before Scally's guitar provides an electric sting in the tail.
Ben Homewood, Reviews Editor

16. The Forest Rangers
Trying To Believe (feat. Alison Mosshart)

Alison Mosshart of The Kills joins up with California's The Forest Rangers for some whisky-soaked blues-rock. "*I gamble with the night, wonder if I do it right*", she sings, wrestling with some mysterious issue over tense, taught licks, while the video sees her reach breaking point and turn into a fearsome killer around a poker table.
Rhian Daly, Assistant Reviews Editor

17. The Killers
The Bucket

Kings Of Leon were due to headline Delaware's Firefly Festival last month but bad weather forced them to abandon their set. The Killers closed the festival two days later and paid tribute to their arena rock buddies by covering the Nashville quartet. Glitzy as ever, Brandon Flowers adds a pop sheen to Caleb Followill's tales of the "*balding star*" with a "*golden, fallen, heart*" and gives the song the headline slot it deserves.
David Renshaw, Acting Deputy News Editor

18. Widowspeak
Girls

When they broke through with their self-titled debut in 2011, Widowspeak's foggy dreampop was easily classifiable alongside their Captured Tracks labelmates. 'Almanac', from 2013, and EP 'Swamps' saw the Wisconsin two-piece embrace Americana, and this first single from upcoming third album 'All Yours' does similar. Molly Hamilton's vocals float like Mazzy Star singer Hope Sandoval's, but it's Robert Earl Thomas' guitar that is the star.
Ben Homewood, Reviews Editor

19. Four Tet
Morning

Not so much a track, but half of a two-track album on which each track is 20-minutes-long. 'Morning/ Evening' is the follow-up to 2013's 'Beautiful Rewind' and, as the London-based producer says, "This music was created on a laptop computer using the Ableton Live software to control and mix VST synthesizers and manipulations of found audio recordings." It feels like mornings should, but seldom do – uplifting, drawn-out and harmonious.
Phil Hebblethwaite, writer

20. Tink
I Like

'I Like' follows the slinky 'Wet Dollars' as the latest preview of Timbaland protégé Tink's debut album 'Think Tink', due out later this year. It's a soulful slice of contemporary R&B, all skittering beats and gentle piano turns over which the Chicago-based rapper softly boasts about her ability to keep her man's attention, regardless of the distractions. "*Netflix on, still your eyes are glued to mine*", she purrs. *Orange Is The New Black* nil, Tink one.
Rhian Daly, Assistant Reviews Editor

WorldMags.net

Golden years

An extensive new David Bowie box set – covering the first chunk of his fantastic career – will be beamed down this autumn

Fancy being the man/woman who bought the world? In Bowie terms, now's your chance. You can trace every inch of Bowie's journey from hippy-dippy folkster to hypersexual, extra-terrestrial, gender-fluid glitter god on the first of a career-spanning series of David Bowie box sets, 'Five Years: 1969-1973'. Due on September 25, it includes everything Bowie recorded in that period over 12 CDs or 13 vinyls, plus enough digital downloads to give WeTransfer a nervous breakdown.

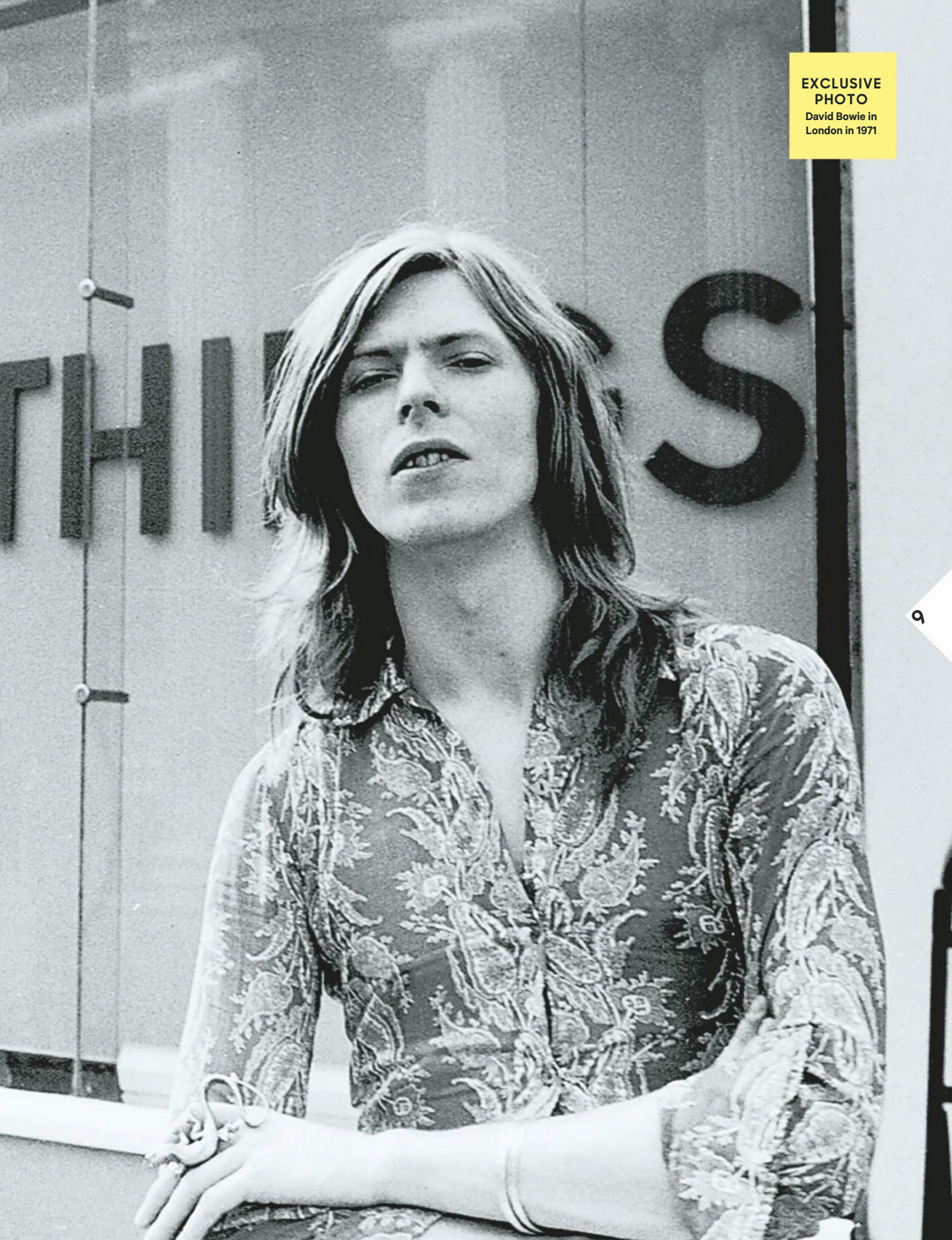
Dig away at the mountains of extra stuff – every track released during the period, songs never before released on CD, new remasters, a book of rare photos, technical notes and press reviews, two live albums and a compilation of non-album singles and B-sides – and you uncover one of the most enthralling blossomings in rock history. The collection compiles six studio albums from 1969's 'David Bowie' (otherwise known as 'Space Oddity') to 1973's covers album 'Pin Ups', each shrunk to "mini-vinyl versions" for the CD box set. It's a staggering development; one minute he's floating in a tin can around whimsical tales of stranded spacemen, the next he's embracing metal, forseeing goth and nurturing the early shoots of glam rock on 'The Man Who Sold The World'.

The dual jewels, of course, are 'Hunky Dory' – the early '70s psych-folk-pop masterpiece voted the third best album ever by *NME* – and 'The Rise And Fall Of Ziggy Stardust And The Spiders From Mars'. The definitive glam statement, '...Ziggy...' remains an iconic character piece from rock's most colourful era and Bowie's most enduring disguise. The 2003 mix included here grants us another rare glimpse behind the mask; its cover is an outtake from the original Heddon Street photo session by Brian Ward.

And if all that doesn't sound majestic enough, the CDs are gold rather than silver. We'd have preferred solid stardust but, hey, you can't have everything...

■ MARK BEAUMONT

THE DAVID BOWIE ARCHIVE



EXCLUSIVE PHOTO
David Bowie in London in 1971

Rock deviants Josh Homme and Jesse Hughes talk nipple acting, Duran Duran and the long-awaited new Eagles Of Death Metal LP

The Eagles have landed

It's been seven long years since perv-punkers Eagles Of Death Metal last released an album. In that time frontman Jesse Hughes has become a certified man of the cloth – in tribute to his idol Little Richard – and drummer Josh Homme has produced an Arctic Monkeys album, formed a supergroup with Dave Grohl and Led Zep's John Paul Jones (Them Crooked Vultures) and released yet another belting Queens Of The Stone Age album, 2013's '...Like Clockwork'.

In the interim, EODM have still been playing live, but without the brute force and heavenly harmonies of Homme. However, thanks to a QOTSA hiatus, he's finally found the time to return to the fold, joining the group for a short European tour last month. "It's been a while," admits Homme when *NME* meets the band in London after they've torn up Download festival. "For years I've walked them to the train station and cried with a hanky, waving goodbye and going 'I'll feed your fish!'."

The dynamic duo have also been reunited on the long-awaited follow-up to 2008's 'Heart On'. Out October 2, the childhood pals' fourth album was recorded at Homme's Pink Duck studio in Los Angeles, as well as the iconic Sound City. Gesturing to the fly of his jeans, Hughes demonstrates the name of the 11-track LP, 'Zipper Down'. However, Homme explains that he had a different idea, but one that emanated from the same general area. "I just think that the most polarising album title would be 'Vagina'," he states. "If you just said that, people immediately pick sides." "And we would always be on the side for vagina," adds Hughes earnestly.

THE NSFW ARTWORK SCOOP!

Jesse: "The model, whose nipples we play the part of, is a friend of ours named Monica. I play right nipple, Joshua plays left nipple. We studied for these parts. We're Method actors of course, so it was a very intense study process."
Josh: "I went to Juilliard [NYC performing arts school] and had people suck on me. The LP title is 'Zipper Down' – it's not that complicated, it's just a way of life."

Opening with the unrepentant garage riffs of first single 'Complexity', it also features the hipster kiss-off of 'Silverlake (KSOFM)'. A guttural take down of hangers-on in Los Angeles' most scenestery neighbourhood, it sees Hughes lambasting those who try to blag their way into semi-legal after-hours bars with the line "*I am from Silverlake and I am in a cool band/Don't you know who I am?*" These are the people, he says, who act like they're "king shit of fuck mountain". There's a cover of Duran Duran's 'Save A Prayer' thrown into the mix too

"THINK OF THE TOUR AS A CAKE – I WILL BE JUMPING OUT OF IT FROM TIME TO TIME"
Josh Homme

"because they're awesome", says Hughes. "I long for pop music being that hooky and cool and not being about getting a text and going to the salon, or 'Look at what I bought'," adds Homme. "That was good pop music."

The band will be returning to the UK later this year, kicking off a nine-date tour at Leeds Beckett University on Halloween, however, it's still up in their air as to whether the erstwhile Homme will be joining them. "You can't do it all," he explains. "I know, I've checked. When you try and do it all, eventually you reach a guy named Bob and he just goes 'That's enough!' And you just gotta stop." There's definitely reason to have hope, however. "Think of the tour as a cake – I will be jumping out of it from time to time and you never know when." In a bikini, we venture? "Always in a bikini." ■ LEONIE COOPER

PHOTO: JENN FIVE

Boozer for the jilted generation

The Prodigy's Keith Flint responds to TripAdvisor reviews of his Essex pub

Keith Flint bought and restored The Leather Bottle – a pub in the village of Pleshey in his native Essex – in 2014. Like all modern hostelry proprietors, he has to deal with snarky online reviews on top of usual responsibilities such as arguing with drunks and worrying about running out of scampi. So *NME* gave turbo electro's most ferocious frontman the right to reply to some TripAdvisor comments...

"Awful"

●○○○○

OK if you stick to the basics of burgers/fish and chips, but don't let the fancy menu fool you into thinking the chef can cook. Don't expect bread rolls to accompany your starters or your food to be served hot, or even on a hot plate. Very disappointing indeed given previous write ups. **jojo1Essex**

Keith says: "Yeah... This is the very reason I don't read reviews normally. It's the same with anything like this. This is someone's opinion, they're entitled to it. I suppose that I'm in there enough to see happy faces and happy people, so the physical feedback is the only feedback I can take on board."

"Surprisingly upmarket food in a pub"

●●●●○

Chef here can cook, food presentation, seasoning and menu are well executed. The place is tiny with just a few tables so make sure you book in advance. I will defiantly [sic] return, only reason for not giving five stars was the radio was playing as background music and the service was not what I was expecting. **Jeff196**

Keith says: "The thing is, if I'd been in there on the real ales or had a couple of Jagers inside of me, the radio will creep up... You can always tell who the landlord is because he's at the end of the bar drinking halves, but he's been there eight hours – he's had about twelve halves."

"Light bite lunch"

●●●●○

We visited the Leather Bottle as we'd heard it was under new management so wanted to check it out. We weren't hungry enough for a big dinner so ordered a portion of chips, some onion rings and the cheese board – all of it delicious. The beer (Firestarter) and wine were lovely too, so nice I had an extra pint. **AndyS1980**

Keith says: "Firestarter, that's our own ale. Skinners made that for us. It was and is really, really popular. Obviously, it trades on the back of something we'd done for the band. But it is fucking great, so I couldn't turn it down. Plus the pump-handle clip is great."

"Friendly and inviting Firestarter!"

●●●●●

Found by my husband on one of his walks. New owners and staff were very welcoming. Hope he doesn't mind us saying but we are from the era when owner Keith was on our TVs all the [time] and very popular with my husband. He came home telling me had me the 'Firestarter' and yes he was actually trying to start the fire in the pub! Hubby managed not to sing at him, thankfully. **CarolT**

Keith says: "To avoid disappointment – it is not a shrine to The Prodigy. If fans come down they need to want to be in a small boozer drinking real ale. My aim is to sell real good ale to people and be a boozer and not to be a gastropub or take the soul out of it, to be a part of the village and village life, and have some good times." ■

INTERVIEW BY GAVIN HAYNES

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Stormzy

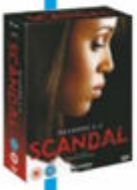
Grime MC

BOOK
Noughts & Crosses series by Malorie Blackman

"This series is critically acclaimed and it's so, so sick. It's an alternative version of history and yet it's so similar to current affairs speaking truly on our culture today."

TV SHOW
Police Interceptors

"This show is merky! If you know, you know. You get really into it thinking you're a part of the show. There's nothing like living vicariously through their lives and so many of the scenarios are ridiculous."



BOX SET
Scandal

"I mean, Kerry Washington... These shows are addictive and I can easily watch 10 in a day while on tour. Some of the episodes have the maddest plot twists."

GAME
Fifa 15

"It can cause the merkiest arguments. When I say I'm good at Fifa, I ain't talking about, 'Yeah, I'm alright'. I will 6-0 you in front of your mum."

HOME COMFORT
Adidas sliders

"You've gotta stay comfortable at all times on tour, I live in these! I have all of the colours too, I even wore them on a shoot recently. I was shocked wardrobe actually let me! Always have to rep my Adidas family."

WorldMags.net

The Black Keys frontman Dan Auerbach heads up the debut album from his new band The Arcs

Back to black

Once again playing away from his Black Keys buddy Patrick Carney, Dan Auerbach is currently gearing up to follow his 2009 solo album 'Keep It Hid' with a brand new musical project. This time however, he's not going it alone. Forming The Arcs with friends and Black Keys session superstars Leon Michels and Richard Swift – who swap between keys, guitars and percussion – as well as Homer Steinweiss (drums) and Nick Movshon (bass), the group release their first LP 'Yours, Dreamily', on September 4 via TBK label Nonesuch. "It just felt wrong to have it under my own name," says Auerbach on the phone from his home in Nashville, explaining why he's shying away from calling the record a solo release. "It wasn't just me that made it special."

"When we get in a room it's already this deep kind of chemistry going on," he adds of the collaborative process behind the record. "We've got 50 or 60 songs recorded over the last five years so this is not something I've just decided to do. I've always loved playing with other musicians ever since The Black Keys started, I've always created music with other people – it's what I do."

The Arcs at Diamond Mine, NY, June 2015

YOURS, DREAMILY Tracklisting

1. Once We Begin (Intro)
2. Outta My Mind
3. Put A Flower In Your Pocket
4. Pistol Made Of Bones
5. Everything You Do (You Do For You)
6. Stay In My Corner
7. Cold Companion
8. The Arc
9. Nature's Child
10. Velvet Ditch
11. Chains Of Love
12. Come & Go
13. Rosie (Ooh La La)
14. Searching The Blue

A significant portion of the album also features the backing vocals of Mariachi Flor de Toloache, an all-female mariachi band from New York. Initially drafted in just to play on one track, they ended up becoming an integral part of the record. "They did their part and they were amazing," remembers Auerbach of their initial session. "Then we said 'Hey, can you guys sing, because we've got some background vocals we need done?' and they said 'Yeah, we can sing'. It was fucking so great that I put them on another song and then I put them on another song and then they ended up singing the lead on another song, called 'Chains Of Love'."

Partially recorded upstairs in a lounge room at New York's legendary Electric Lady Studios ("My friend manages Electric Lady, so we kinda snuck in there and worked at night"), the 14-track release sees Auerbach distancing himself from industry pressure as well as getting in touch with his falsetto side. "I didn't once think about what other people would think of it, I didn't once think of writing anything catchy, I didn't once think about doing anything for radio," he explains. "My voice is laid very bare on these songs and I'm singing in ranges I've never sung in, but it never felt uncomfortable." Even so, you'll still recognise who you're listening to, insists Auerbach. "I'm not hiding behind anything, you know, I'm not pretending to be something," he says. "I'm just really drawing from the same note that I always have, the same creative places that I've always gone to that still fascinate me."

■ LEONIE COOPER

THE MINI INTERVIEW

Corey Taylor

Slipknot

Your third book *You're Making Me Hate You...* has just been published. What's it about?

"I just did a whole fucking book of this observational type of humour. This is the shit that I think everyday, which can be a burden at times. I know my wife just looks at me sometimes and rolls her eyes."

Is humour especially important in a tough political climate?

"Absolutely. If you don't have humour we're all just a bunch of fucking scared fuckers who are throwing shit at each other."

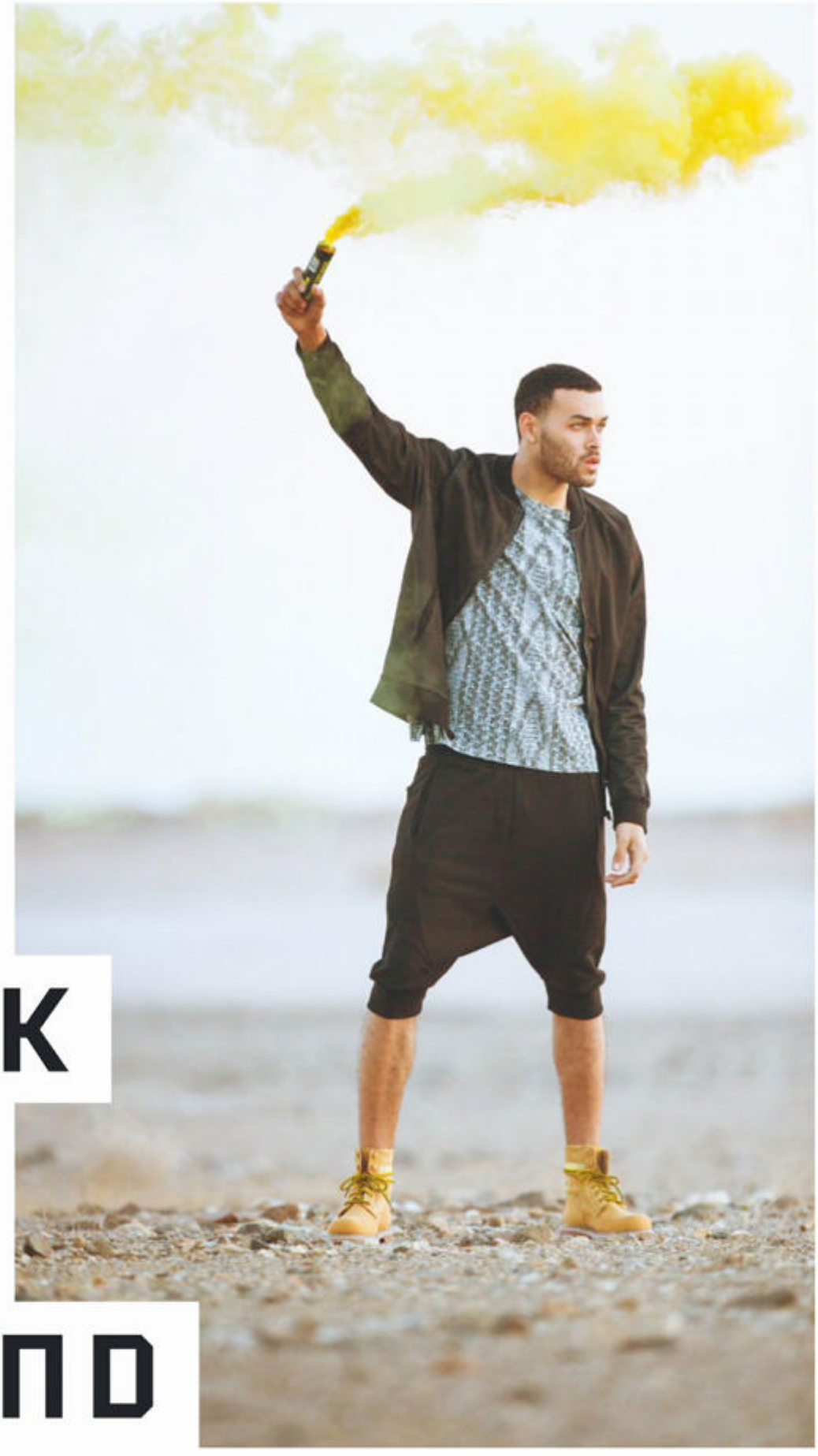
Does it bother you that people don't automatically see Slipknot as capable of humour?

"It used to bother me a lot, but most of the people who are looking at me are American, and apparently our birthright now is to be born without a sense of humour, irony [or] sarcasm. In a lot of ways I wrote this for the English fanbase, because they've understood that I'm a snarky asshole for many years now."

What's in store for the next Slipknot record?

"We started writing again as soon as we left the studio on 'The Gray Chapter' just to make sure we didn't lose any riffs. We're not going to run right in and make another album because we've come back in pretty good form after a hellish few years, but there's stuff that I want to do." ■ AL HORNER

ALYSSE GAFKJEN, RICHARD SWIFT, ANDY HUGHES



BREAK NEW GROUND

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CAT

STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK

Amy Winehouse

Amy Winehouse In Her Own Words

▶WATCH BBC iPlayer, available now

As Asif Kapadia's documentary hits cinemas, the BBC have unveiled their own portrait of the late Amy Winehouse. Using extracts from BBC interviews and performances from across her career, this programme features previously unseen footage.

The Smiths
Discovering

▶WATCH Sky Arts, 6.30pm, July 4

The Manchester icons might not ever be getting back together but their back catalogue still offers plenty of televisual treats. This programme takes a look at Morrissey and Marr's intriguing partnership, and the highs and lows of what is surely one of the greatest indie bands ever.

The Who
Tommy and Quadrophenia Live

▶WATCH Sky Arts, 10.45pm, July 3

Tune in to Sky Arts to see the legendary band play classic albums 'Tommy' and 'Quadrophenia' in full.

The Who

Kendrick Lamar
Mary Anne Hobbs

▶LISTEN BBC 6Music, 7am, July 5

Mary Anne Hobbs invites Compton rapper Kendrick Lamar into the 6Music studio this weekend for two rare and intimate interviews. He'll discuss his childhood and career so far, as well as playing songs by the artists that have influenced him.

Rock & Roll America: Sweet Little Sixteen

▶WATCH BBC Four, 9pm, July 3

The first episode in this brand new series examining rock'n'roll focuses on the genre's origins in '50s America. Don Everly, Marshall Chess, Jerry Lee Lewis and more contribute as the stories of the likes of Fats Domino and Little Richard are told.

Johnny Marr
The Radcliffe & Maconie Show

▶LISTEN BBC 6Music, 1pm, July 7

Johnny Marr makes the extremely short trip from Manchester to the BBC studios in Salford this week to talk about his latest album 'Playland', which was released last year.

GOING OUT

THE BEST LIVE EVENTS THIS WEEK

GUY EPPEL, JENN FIVE

The Magic Gang

The Brighton boys kick off their latest tour in Nottingham. The Big Moon support, with more dates next week.

▶DATES Nottingham Bodega (July 7)

▶TICKETS £6 from NME.COM/tickets with 75p booking fee

The Jesus And Mary Chain

The Glaswegian noise-loving heroes play their classic 1985 album 'Psychocandy' in full at this special London show.

▶DATES London Roundhouse (July 5)

▶TICKETS £27.50 from NME.COM/tickets with £3 booking fee

5 TO SEE FOR FREE

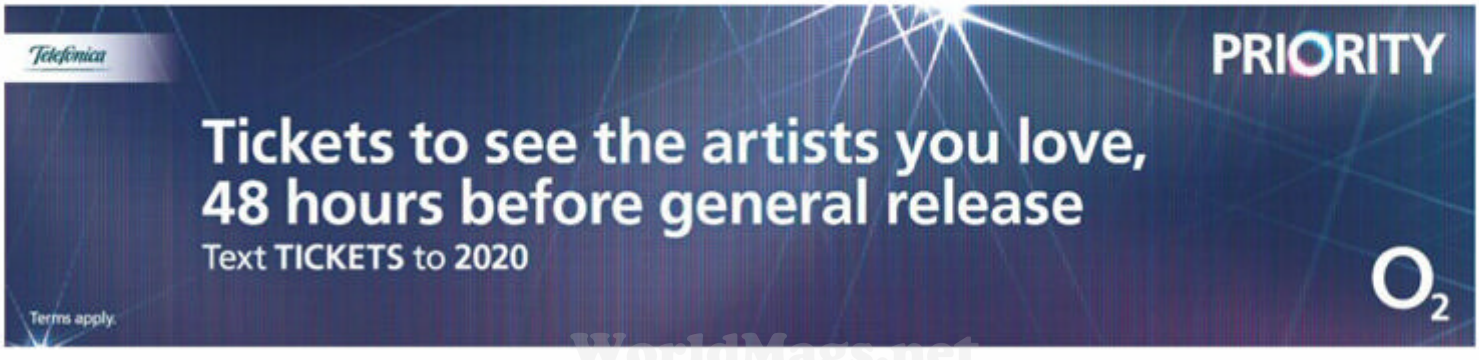
1. Gengahr
Rough Trade East, London
▶July 2, 7pm

2. Gang
Oakford Social Club, Reading
▶July 2, 8pm

3. Robert DeLong
Birthdays, London
▶July 2, 8pm

4. Wolf Alice
Banquet Records, Kingston-Upon-Thames
▶July 2, 6pm

5. Great Ytene
Shacklewell Arms, London
▶July 4, 8pm



Crystal Maze host Richard O'Brien and, right, Chris Evans, who recently revived *TFI Friday*

NINETIES NOSTALGIA IS THE PERFECT WAY TO KEEP OUR CULTURAL GAME ON POINT

BY **FRED MACPHERSON**

The Spector frontman argues that retro revivals help stop our standards from slipping

Richard O'Brien playing harmonica and asking if anyone had seen "mumsy" while leading a team of hapless IT assistants through a waterlogged secret passage from a deserted medieval castle to The Industrial Zone isn't the sort of image that easily slips your mind. In fact, *The Crystal Maze* was probably one of the formative weekly experiences of my childhood.

While other lads were re-enacting goals from USA '94 I was donning bald wigs and oversized leather jackets, leading my school friends around our playground's very own maze (a climbing frame, patronising circus mural and some bins), threatening six-year-olds with automatic lock-ins and shouting "the fans please" at anyone who'd listen. Like many of the TV programmes that changed my life as a child, I loved it for reasons I was yet to understand. It was adventurous yet self-aware, preposterous and camp yet taken very seriously. On top of that it was an absolute hit – regularly getting four to six million viewers. I later came to understand it as part of that particularly British lineage of entertainment that relocates the banal and everyday to a world far darker, sexier and more exciting. I rank it alongside Roxy Music's 'For Your Pleasure', Throbbing Gristle's '20 Jazz Funk Greats', and films *Performance* and *The Devils* as one of the UK's eccentric masterpieces. But in 1995, it was taken from our screens all too soon. Saying goodbye wasn't easy. The brightest stars always burn out quickest.

So you can imagine my elation when I heard that a couple of tech-savvy visionaries had got permission to recreate it as a live action experience, sourcing money from the British public via Indiegogo. Think Secret Cinema without the hefty drinks prices. They've already smashed their £500,000 target and come October you'll be able to live out my dreams, digging around an Aztec sandpit for a crystal.

The Crystal Maze experience is just one small part of a far bigger wave of '90s nostalgia going on at the moment, across fashion, music and film. The recent special episode of *TFI Friday* attracted an audience that even *The X Factor* would be proud of these days. In the '90s, Channel 4 had TV in the palm of its hand. From *The Big Breakfast* to *The 11 O'Clock Show*, they brought anarchy to terrestrial TV on a daily basis. Phil Redmond – their very own Malcolm McLaren and the creator of *Brookside*, the channel's flagship show – broke every single taboo first and best (even appearing on the cover of *NME* back in '85).

But as much as I'm excited to watch a reformed Ride or seek out rare Versace on eBay, nostalgia for a recent era isn't always a good thing. I wouldn't let my unborn child waste two hours of their precious life on *Jurassic World*, and no one's gunning for a *Fort Boyard* comeback. The key thing is that we let any great era of culture serve as a reminder to keep our standards high across the board now. The '90s saw the UK give the world great artists, great bands and, yes, great TV, but so did every other decade. So let's keep looking forward, unless, that is, you can get me another five seconds of time in the Crystal Dome. ■

▶For more opinion and debate, head to NME.COM/blogs

LOST ALBUMS #79

Cannabis Bande Originale Du Film Serge Gainsbourg (1970)

Chosen by Max Kuehn, Fidlar

"It's the score to the movie *Cannabis* and it's fucking awesome. We went to this record store in Henley and the guys just started playing it. I had heard a couple of the songs before, but I didn't know what they were from. It's not on Spotify or anything, so I started listening to it on YouTube. I bought the record and it's being shipped to my house in LA now! I'm excited to have it. A lot of it is weird psychedelic, groovy stuff and strange, insanely cool guitar harmonies – it's like a jam almost, but it's soft. And then there's Serge speaking in a deep French voice..."

▶THE DETAILS

▶**RELEASE DATE** May 1970
▶**LABEL** Philips/Universal
▶**BEST TRACKS** Cannabis, Jane Dans La Nuit, I Want To Feel Crazy
▶**WHERE TO FIND IT** Record stores, Discogs
▶**LISTEN ONLINE** YouTube

REX, TOM MARTIN, VICTOR FRANKOWSKI

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IN THE STUDIO

Big Talk

Ronnie Vannucci has been recording Big Talk's album in his basement

The Killers' drummer Ronnie Vannucci Jr has rallied his other band for a second outing of clever-dumb rock'n'roll

It takes two phone calls and some negotiating before The Killers' class clown, Ronnie Vannucci Jr, reveals the name of his forthcoming second album as Big Talk. "It deserves a full page," he says, derailing the conversation. "It's *that* good." Speaking a week later at rehearsals in California, he procrastinates again. "Are you sure you're sat down for this?" He inhales. "Wait, what do *you* think it should be called?"

The follow-up to 2011's 'Big Talk' is titled – drumroll please – 'Straight In No Kissin''. Having first heard the cheeky Dublin phrase while The Killers were touring in Ireland, Vannucci suggested it as the name for fourth Killers album 'Battle Born' but his bandmates declined. "I don't know if it means 'we didn't get a parking space' or 'the date went well'. But it's a fucking rad title for a rocker."

Vannucci possesses that same creative restlessness as Killers colleague Brandon Flowers. Big Talk began during Killers downtime in 2011 when he moved to Sonoma County, California, took up songwriting, and threw a band together – including guitarist John Konesky and bassist John Spiker, who had both played with Tenacious D. During 2013's 'Battle Born' tour Ronnie decided he was ready for round two. "I didn't have time to get drunk at night so I wrote on a guitar when I was jetlagged." Last April, with The Killers on hiatus, Ronnie summoned the Big Talk troops, all on a break from their respective bands. The only change to the lineup came with new sticksman Brooks Wackerman of Bad Religion.

"I've got one of my favourite drummers on earth and *three* of my favourite guitarists. It's fun! Why's everyone so nice?" The motley crew hashed out their day job frustrations, channelling them into Replacements-inspired rock'n'roll. The group therapy sessions were held in Ronnie's man cave, after failed attempts vying for time at The Killers' studio in Vegas where Brandon was recording his latest effort 'The Desired Effect'. "I needed an excuse to spend more money, so I built a studio in my basement."

Big Talk spent 10 months there cutting "90 per cent" of the songs as a live band. Describing himself as the "weakest link", Vannucci explains, "I'd sling a guitar over and yell into a mic. I'm a slow adult bringing ideas to geniuses. Through osmosis I'm becoming a better guitarist and hopefully a better singer. That would do the whole world a favour."

The reassurance boosted Vannucci's confidence to produce, too. "I was freaked out," he says. "Then I thought, 'Wait, I've made a shit ton of records'." Lyrically, he knew he needed to improve. "I can't listen to [debut album] 'Big Talk'," he says. "It's total horseshit." 'Straight In No Kissin'' allows Vannucci to vent his anger, which has increased with age. The Strokes-y 'What Happened To Delisa' and the breezy 'I've Been Sentimental Lately' are about "getting burned by a fictitious woman", whereas 'La Rue D'Awakening' is a response to police brutality in America. "I'm becoming more concerned with adult shit," he explains. One song, titled 'Hold That Line', is inspired by a phrase his schoolteacher would yell at him. "'Vannucci, better hold that line!' I'm the guy who holds up the level of quality. I'm in a shit-hot band but I was raised right. I'm not about stardom bullshit. This is my open letter."

Vannucci's hope for 'Straight In No Kissin'' is that more than two people listen to it. He has a few other scratches that need itching, too. "I wanna get my own TV show and a divorce. I wanna marry a rapper. I wonder if Iggy Azalea would be into me? There's something incredibly alluring about her." ■ EVE BARLOW

"THROUGH OSMOSIS I'M BECOMING A BETTER GUITARIST AND HOPEFULLY A BETTER SINGER"
RONNIE VANNUCCI JR

▶ THE DETAILS

▶ **TITLE** Straight In No Kissin'
▶ **RELEASE DATE** July 24
▶ **LABEL** Epitaph
▶ **PRODUCERS** Ronnie Vannucci Jr, John Spiker
▶ **RECORDED** Ronnie's basement in California
▶ **TRACKS** What The Night Can Do, I've Been Sentimental Lately, What Happened To Delisa, La Rue D'Awakening, Hold That Line
▶ **RONNIE VANNUCCI, JR SAYS** "This record sounds like if ZZ Top went to college. It's badass college music."

ANATOMY OF AN ALBUM

"IT'S ONE OF THE BEST ALBUMS IN THE LAST 10 OR 15 YEARS"
PETE SALISBURY

THIS WEEK...

The Verve – A Northern Soul

Released 20 years ago this summer, 'A Northern Soul' found a band on the brink of self-destruction

THE BACKGROUND

Never the most stable band on the planet, The Verve finished touring their debut album 'A Storm In Heaven' as a band on the brink. In the three years since their first gig in Wigan's Honeysuckle pub in 1990 they'd broken the UK album chart and had a string of highly acclaimed indie hits in the shoe-gazey shape of 'All In The Mind', 'She's A Superstar' and 'Gravity Grave'. But a legal wrangle over their original name Verve and a draining US tour saw singer Richard Ashcroft hospitalised from dehydration after a lengthy boozing bout and drummer Pete Salisbury arrested for smashing up his hotel room in a drug-induced rampage. So they entered a remote Welsh studio with producer Owen Morris to record their second album deeply fractured, and the sessions only widened the cracks. This lead ultimately to the slow demise and turbulent breakdown of The Verve.

◀ STORY BEHIND THE SLEEVE

Designed by Brian Cannon at design company Microdot, the picture of a man emerging from a doorway in a massive projection of The Verve emphasised the hugeness of the more traditional rock music they were making within.

FIVE FACTS

1 The sessions began with a brilliant two-week ecstasy party, but subsequently became strained by Richard Ashcroft disappearing for weeks on end. Drug and alcohol issues isolated various band members so much that producer Owen Morris smashed a studio window from sheer frustration after recording 'History'.

2 Liam Gallagher lent his talents to The Verve briefly for this album. On 'History' he plays 'handclaps'.

3 The band's link to Oasis had been forged while on tour together, and the mutual appreciation emerged here. On 'A Northern Soul', Richard Ashcroft dedicated the title track to Noel Gallagher, who, just a few months later, returned the honour by dedicating 'Cast No Shadow' to Ashcroft on '(What's The Story) Morning Glory?'.

4 The band originally wanted to record the album in their practice room to capture the raw edge of their rehearsals, but this proved impossible.

5 According to Ashcroft, the album is a concept of sorts, as each song takes on a different characteristic of the attributes that make up 'a northern soul', from arrogance to pain and elation.

LYRICAL ANALYSIS

"I've got to tell you my tale/Of how I loved and how I failed" – 'History'

The 'A Northern Soul' sessions were thwarted by Ashcroft leaving the studio for three months to try to save his dissolving relationship.

"I'm just a poor little wifeless fella/Another drink and I won't miss her" – 'So It Goes'

In the aftermath of his relationship split, Ashcroft lost himself in a two-month hedonistic blow-out getting, in his own words, "fucked up both physically and mentally". Thankfully, when he finally returned to the studio, the band were making music that fitted his emotional state.

"Woke up with a scream/I was buying some feelings from a vending machine" – 'Life's An Ocean'

Many critics have pointed at the harrowing personal lyrics of 'A Northern Soul', with *Stylus*' Nick Southall summing it up most colourfully: "On a hillside somewhere in the distance a man screams his desolation at the sky and curses his birth, overcome with fear that this emptiness may be all he can ever know. This record is his scream."

WHAT WE SAID THEN

"The Verve exude such a sense of astounding self-belief that they can almost convince you that even their more nonsensical moments should be cast in gold, carved in stone and treated with the utmost artistic respect." – 6/10, *NME*, Simon Williams

WHAT WE SAY NOW

Wracked with heartbreak, struggling with internal conflict and buggered by drugs, it's a miracle 'A Northern Soul' is as cohesive as it is, a monument to Ashcroft's shattered psyche.

FAMOUS FAN

"This is the third best album of the year." Noel Gallagher, 1995

IN THEIR OWN WORDS

"['A Northern Soul' is] one of the best albums in the last 10 or 15 years. As good as Nirvana's or the Roses'." – Pete Salisbury, 1995

AFTERMATH

The sleeve for 'History' bore the message "all farewells should be sudden". Three months after the album's release, Ashcroft split the band, only to reform it a few weeks later without guitarist Nick McCabe. Simon Tong stepped in to replace him, even staying in the band when McCabe returned to record The Verve's third album 'Urban Hymns'. That 1997 LP sold over 10 million, the 17th best-selling album in UK chart history, but even such monumental success couldn't keep The Verve together, and they split for a further eight years in 1999.

▶ THE DETAILS

▶**RECORDED** 1994-1995 ▶**RELEASE DATE** June 20, 1995 ▶**LENGTH** 64:01 ▶**PRODUCERS** Owen Morris and The Verve ▶**STUDIO** Loco Studios, Wales ▶**HIGHEST UK CHART POSITION** 13 ▶**UK SALES** over 100,000 ▶**SINGLES** This Is Music, On Your Own, History
TRACKLISTING ▶1. A New Decade ▶2. This Is Music ▶3. On Your Own ▶4. So It Goes ▶5. A Northern Soul ▶6. Brainstorm Interlude ▶7. Drive You Home ▶8. History ▶9. No Knock On My Door ▶10. Life's An Ocean ▶11. Stormy Clouds ▶12. (Reprise)

WORDS: MARK BEAUMONT PHOTO: REX

WorldMags.net

NEWS DESK

QUOTE OF THE WEEK

"I hope someone shoves a cake in your face and that you thoroughly enjoy every moment. Have a great one, man!"

Frances Bean Cobain shows she's a true diehard Oasis fan with this birthday wish for former guitarist Bonehead.

THE NUMBERS

£12.30

Amount raised by Nile Rodgers while busking for a Sky Arts TV show on London's Southbank.

20%

How much bigger and better Chvrches say their second album will be than their first.

2

The number of CEOs to have left Tidal since April. Peter Tonstad has become the latest boss to leave Jay Z's streaming company. He replaced previous CEO Andy Chen, who was dismissed after just two weeks in April.

52 weeks

The time Ed Sheeran's 'Thinking Out Loud' has spent in the Top 40. A new UK chart record.

WHO THE FUCK IS...

Justin Combs

Justin's dad, Sean 'P Diddy' Combs, was arrested after being involved in a fight with his son's UCLA American football coach during a recent game.

What happened?

According to a university statement, Diddy was arrested on a charge of assaulting coach Jim Mora with a kettlebell. A spokesperson for Diddy retaliated, saying the incident was self-defence.

How does Combs feel about his dad fighting his battles for him?

Combs, a defensive back for the university team, posted a picture of him and his rapper father online after the incident and wrote: "I thank God for having a father that's always there for me... Love you pops!"

+ GOOD WEEK +

Metal fans

A new study has found that "extreme" music can have a positive effect on the listener. Researchers at the University Of Queensland sampled 39 regular 'extreme music' listeners and found that the music helped the subjects to "process anger".

– BAD WEEK –

Lily Allen

Lily Allen was left with minor burns following a gas explosion in her holiday caravan in Gloucestershire. "It was absolutely terrifying," she posted on Instagram. "Please be SO careful using gas stoves especially during festival season."

IN BRIEF

We will drink you

Queen are branching out into the drinks market with their very own lager. You can already drink Queen vodka and now the Queen Bohemian Lager is described as "a golden, hoppy beer".

Vinyl sales through floor

A shop in San Diego, California has suffered major damage after the weight of its extensive stock of vinyl records caused the second floor of the store to collapse. Remember this next time you're weighing up whether you really need that 180g reissue box set.

What about Jesus?

Blur's Alex James has said that Taylor Swift is "bigger than The Beatles". Discussing the rise of solo stars in place of huge bands, James explained: "I think bands are quite expensive to produce these days."

▶Find these stories and more on NME.COM

Official Record Store Chart

TOP 40 ALBUMS JUNE 28, 2015

NEW 01

Wolf Alice
My Love Is Cool DIRTY HIT

It's been a long time coming but finally Wolf Alice's debut album is here. It knocks Muse off the top spot in the official Record Store Chart this week.

NEW	2	Get To Heaven **Everything Everything** RCA
NEW	3	Coming Home **Leon Bridges** COLUMBIA
▼	4	In Colour **Jamie xx** YOUNG TURKS
▼	5	Before This World **James Taylor** CONCORD
▼	6	Drones **Muse** HELIUM 3/WARNER BROS
▼	7	How Big, How Blue, How Beautiful **Florence + The Machine** ISLAND
▼	8	FFS **FFS** DOMINO
▼	9	Alternative Light Source **Leftfield** INFECTIOUS MUSIC
NEW	10	Moonbuilding 2703 AD **The Orb** KOMPAKT
▼	11	Sticky Fingers **The Rolling Stones** POLYDOR
NEW	12	Pageant Material **Kacey Musgraves** MERCURY NASHVILLE
▼	13	The Ultimate Collection **Paul Simon** SONY MUSIC CG
▼	14	The Magic Whip **Blur** PARLOPHONE
NEW	15	Runners In The Nerved World **The Sidekicks** EPITAPH
NEW	16	No Place In Heaven **Mika** VIRGIN
NEW	17	Back To Basics **Bill Wyman** PROPER
▼	18	English Graffiti **The Vaccines** COLUMBIA
▼	19	Saturns Pattern **Paul Weller** PARLOPHONE
▲	20	Hozier **Hozier** ISLAND
▲	21	Carrie & Lowell **Sufjan Stevens** ASTHMATIC KITTY
▲	22	Multi-Love **Unknown Mortal Orchestra** JAGJAGUWAR
▲	23	X **Ed Sheeran** ASYLUM
▲	24	Sound And Color **Alabama Shakes** ROUGH TRADE
▼	25	A Dream Outside **Gengahr** TRANSGRESSIVE
▲	26	Ten Songs From Live At Carnegie Hall **Ryan Adams** COLUMBIA
▼	27	Red Kite **Sarah Cracknell** CHERRY RED
▼	28	Sometimes I Sit And Think, And Sometimes I Just Sit **Courtney Barnett** HOUSE ANXIETY
▼	29	Wilder Mind **Mumford & Sons** GENTLEMEN OF THE ROAD/ISLAND
▼	30	Chaos And The Calm **James Bay** REPUBLIC
▼	31	Why Make Sense? **Hot Chip** DOMINO
▲	32	1989 **Taylor Swift** EMI
▼	33	Are You Satisfied? **Slaves** EMI
NEW	34	Nevermind **Nirvana** GEFFEN
NEW	35	Unplugged In New York **Nirvana** GEFFEN
NEW	36	Black Mountain **Black Mountain** JAGJAGUWAR
NEW	37	I Love You, Honeybear **Father John Misty** BELLA UNION
NEW	38	Mutilator Defeated At Last **Thee Oh Sees** CASTLE FACE
▼	39	The Very Best Of **Glenn Miller** SONY MUSIC CG
■	40	Sol Invictus **Faith No More** RECLAMATION

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops from Sunday to Sunday.

TOP OF THE SHOPS

THIS WEEK

RELEVANT RECORDS
CAMBRIDGE

FOUNDED 2014

WHY IT'S GREAT They have both new and pre-owned vinyl, and are just about to launch an online shop

TOP SELLER LAST WEEK 'A Dream Outside' – Gengahr

THEY SAY "We host live music three nights a week in our café and bar."

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS: CORBIS, GETTY, JORDAN HUGHES, @PRINCEJDC

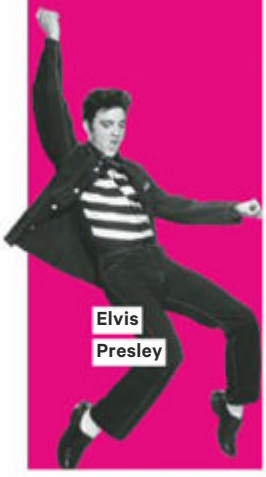
SOUNDTRACK OF MY LIFE

Daft Punk

Donna Summer

Giorgio Moroder

Disco forefather


Elvis Presley

WORDS: MARK BEAUMONT PHOTO: DEAN CHALKLEY, CORBIS

THE FIRST SONG I REMEMBER HEARING
'Diana' – Paul Anka
"I was probably about 14, and this was the song that really got me into music. I started to play guitar and sing because that song is very easy to sing. So that was my very first one, and after 50 years, I met Paul Anka, which was quite emotional."

THE FIRST SONG I FELL IN LOVE WITH
'Be-Bop-A-Lula' – Gene Vincent And His Blue Caps
"This is the second song I sang in English when I started to perform in little coffee shops in Italy. I thought it was good, but that was more than 50 years ago! Also, at that time I was listening to a lot of R&B, and there was a group called The Platters with a song 'Only You'. That was probably the best of the group's singles."

THE FIRST ALBUM I EVER BOUGHT
'Elvis' – Elvis Presley
"'Jailhouse Rock', that song was a huge influence, and 'Blue Suede Shoes', and all the big hits of Elvis."

THE SONG THAT MADE ME WANT TO BE IN A BAND
'Rock Around the Clock' – Bill Haley And The Comets
"Of course, that one song I absolutely loved. That was so huge at the time. It was an easy song to sing and it's uptempo which I always like. (*sings*) *'One, two, three o'clock four o'clock rock!'* I was just learning at the time and that guitar solo is an easy one to play. We would do the pop songs of that time and then when I became more professional we'd play some of The Beatles' songs, and obviously there are so many which I love. 'Yesterday' was probably the one I liked the most and the one that influenced me the most."

"I AM THE WORST DANCER... USUALLY I DON'T GO TO DISCOS"

THE SONG THAT MAKES ME WANT TO DANCE
'Hot Stuff' – Donna Summer
"It has a little bit of rock in it. I am the worst dancer, and I don't really like to dance. I think to dance you have to dance a lot, and you have to learn. Usually I don't go to discos."

THE SONG I DO AT KARAOKE
'La Bamba' – Ritchie Valens
"Karaoke is very difficult for me because I don't remember lyrics, but I like 'La Bamba', you know, with some fake Spanish lyrics. Is karaoke still in? I don't hear anything about karaoke any more, but I'm not a great singer at karaoke either."

THE SONG I CAN'T GET OUT OF MY HEAD
'We Found Love' – Rihanna ft Calvin Harris
"The track is so good and very interesting. The melody that Rihanna sings is a good melody."

THE SONG I WISH I'D WRITTEN
'(I Can't Get No) Satisfaction' – The Rolling Stones
"Those were the golden days of music, The Beatles were of course dominating for about six or seven years, and every song was very special. I like the songs of today too, it's just that those were the most influential songs. My manager was talking to [The Rolling Stones] asking if I wanted to produce them, then nothing happened, but I used to have a studio in Munich and they were performing there, so sometimes we hung out. They were very nice, the whole crew was absolutely great, especially Ian [Stewart] who was the sixth Rolling Stone. He played on some of the tracks."

THE SONG I WANT PLAYED AT MY FUNERAL
'The Funeral March' – Chopin
"Nice, very solemn, very bleak. Or then something will happen like (*sings 'Flashdance... What A Feeling' by Irene Cara*) that will work too!"

THE SONG THAT REMINDS ME OF DISCO
'I Will Survive' – Gloria Gaynor
"Great lyrics, great melody, great rhythm. Let's say it's more R&B than the songs I did with Donna [Summer], and then later on I worked with Gloria and she's an absolutely great lady."

THE SONG THAT MADE ME WANT TO WORK WITH ROBOTS
'One More Time' – Daft Punk
"A great melody, technically very innovative stuff. The sampling is great, so that was an electronic song which had a lot of new stuff. When they called me and asked if I wanted to put out a record with them I immediately said yes."

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Hippo Campus

Minnesota brainiacs taking inspiration, advice and tattoos from Brit cult-rock

The hippocampus is the seahorse-shaped part of your brain that processes long- and short-term memory. You can expect Hippo Campus, four young scamps from Minnesota, to be taking up residence in it very soon. But that's just a coincidence. "Nathan [Stocker, guitarist] was in psychology class and saw the word in one of his textbooks," laughs frontman Jake Luppen. "Honestly, it was just the least-worst band name we could think of."

In life, as in music, Hippo Campus teeter on the precipice between youth and young manhood: none of them are yet old enough to have a drink in their hometown of Saint Paul, but already they seem destined for big things. Luppen, Stocker, bassist Zach Sutton and drummer Whistler Allen met at the Saint Paul Conservatory for Performing Artists, which Luppen describes as "a huge, inspiring community of artists and people who were really passionate about creating things, whether they were musicians, actors or dancers". It's where Luppen and Sutton formed their first band, a "pretty terrible" classic-rock covers outfit, which evolved into a "kind of alright" pop-jazz group, who eventually (and inexplicably) merged with Stocker and Allen's post-rock project to form Hippo Campus. Debut EP 'Bashful Creatures', a jittery, infectious amalgam of Brit-indie influences and Afro-pop charm, was written about their experiences at the school.

Though they come from fairly disparate musical backgrounds, says Luppen, "there are four bands that we really connected over: Last Dinosaurs, Little Comets, Wu Lyf and Bombay Bicycle Club." Last Dinosaurs aside, it's a conspicuously British spectrum of influences, and they're not just casual fans: Luppen remembers hassling Little Comets after a show in Saint Paul, "asking them a million questions about how to be in a band", while Sutton even has a Wu Lyf tattoo. "The whole philosophy behind Wu Lyf was really inspiring to us, and they had a profound effect on the band," explains Luppen. "Zach was the first one to stumble across them and after that, it was like, 'Oh man, we wanna be like *those* guys.'" ■ BARRY NICOLSON

▼ ON NME.COM/NEWMUSIC NOW
▶Hear an acoustic version of 'Suicide Saturday'

▶THE DETAILS

▶**BASED** Saint Paul, Minnesota
▶**FOR FANS OF** Foals, Vampire Weekend, Little Comets
▶**SOCIAL** facebook.com/thehalocline
▶**BUY IT NOW** New single 'Suicide Saturday' is released on July 17 on Transgressive
▶**SEE THEM LIVE** London The Lexington (July 3), Birmingham The Institute with Modest Mouse (5), plus six more dates this summer including Reading and Leeds Festivals
▶**BELIEVE IT OR NOT** The 'Bashful Creatures' EP was produced by Low's Alan Sparhawk, but the band had no idea who he was. "We got into their catalogue after the fact and realised just how brilliant that man is," says Luppen

DANIEL TOPETE

MORE NEW MUSIC

I'lls

I'lls

With skittering beats and dark synths swarming over falsetto vocals, Melbourne's I'lls sound like a mix of Burial, Thom Yorke and a John Carpenter soundtrack. 'Let Me Have Just One', from recently released EP 'Can I Go Back With You To Go Back To My Country', is dark and brooding, but subtle dynamic shifts ensure that every element reaches a stimulating climax.

▶SOCIAL facebook.com/illsmusic

▶HEAR THEM soundcloud.com/illsmusic

NME BUZZ BAND OF THE WEEK

Nots

Heavenly have just picked up Memphis four-piece Nots' debut album 'We Are Nots', which first came out on Goner Records last year. Something of a cult concern until now, the feedback-drenched record has a similar vibe to early Horrors material – an angsty ball of energy in which buzzsaw guitars meet analogue synths.

▶SOCIAL facebook.com/memphisnots

▶HEAR THEM soundcloud.com/heavenlyrecordings

Rodney Cromwell

His name may throw up allusions of history but Rodney Cromwell's music belongs to the future. This quirky synth-pop is the sound of industrious robots and the Modified Toy Orchestra hanging out at Argos, and songs like 'Barry Was An Arms Dealer' see Cromwell's offbeat wit shine brightly.

▶SOCIAL facebook.com/happyrobotsrecords

▶HEAR HIM rodneycromwell.bandcamp.com

▶ SEE HIM LIVE Midland Railway Centre, Ripley (July 24)

Møgen

There's more than just a whiff of James Blake surrounding Dumfries newcomer Møgen, from her blurry monochrome photos to her sweetly crushing debut track 'Anchor"s minimal, glitchy melodics. It's a remarkable initial offering for someone who is just 16 years old.

▶SOCIAL twitter.com/mogen_music

▶HEAR HER soundcloud.com/mogenmusic

The Zephyr Bones

The latest must-see Spanish act to attract buzz in the wake of Hinds and The Parrots hail from Barcelona and are a psyched-up surf-pop four-piece who have their own studio set up in Barcelona (it's called, appropriately, Big Beat Big Waves). The Zephyr Bones somehow manage to sound dark, summery and trippy all at once.

▶SOCIAL facebook.com/thezephyrbones

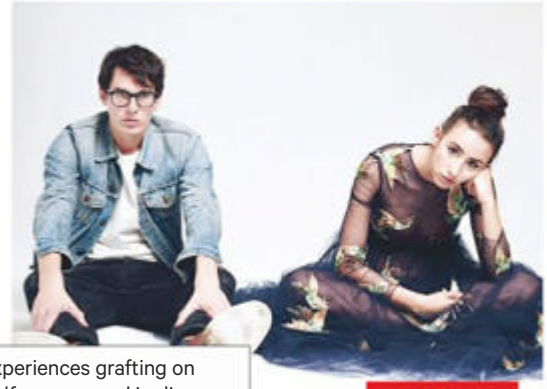
▶HEAR THEM thezephyrbones.bandcamp.com

Trevor Sensor

Illinois' Trevor Sensor's raw and energetic take on contemporary rock is coloured by 1950s TV shows, his obsession with Billy Corgan and his experiences grafting on golf courses and in dive bars. Discovered at a local nightspot by Killers guitarist, Dave Keuning, Sensor has leapt from suburbia with 'The Reaper Man', a stripped-back acoustic stomper which leaves nowhere for his cut-throat howl to hide.

▶SOCIAL twitter.com/trevorsensor

▶HEAR HIM soundcloud.com/trevor-sensor



Night Games

Beta Blocker & The Body Clock

This Oxford outfit describe themselves as "sugar fuzz" and "wet hot bro-fi experimental party noise pop" – both of which are applicable to their latest track 'Sweet Home Hysteria'. It's a sweet, gently upbeat number that features hushed pop vocals, tinkering guitars and a generous amount of glockenspiel – but far from being silly, it's full of endearing charm. The stop-motion, dinosaur-focused video is a treat too.

▶SOCIAL twitter.com/bbatbc

▶HEAR THEM betablockerandthebodyclock.bandcamp.com

Night Games

London's Night Games say they're fans of *Blade Runner*, Kate Bush and Brian Eno, but with those influences comes a super fey sound. Debut single 'Nine Days', out July 27, is a slow burner loaded with ambience ↦

BAND CRUSH

Shamir

Rat Boy

"I love his style, it's so '90s but so current at the same time. I love him so much. My favourite songs are 'Laughter' and 'Sportswear'. I was told he sounds like Jamie T so I need to check him out too."

FIONA GARDEN, ANDY FORD, MATT SALACUSE

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WorldMags.net

and carefully embellished with smart synth lines and slinky bass grooves. It's ethereal and futuristic music for androids who dream of electric sheep.
▶SOCIAL facebook.com/nightgamesband
▶HEAR THEM soundcloud.com/nightgamesband

Tamper

New York duo Tamper put out their first track, 'Take It In', at the turn of the year; a marshy, lo-fi synthpop number, it ignited big interest on the blogs, who drew comparisons to Alt-J. Irishman John Gribbin and Aussie Aaron Barnard met by chance in a café and soon took their budding relationship into the studio – the resulting self-titled debut EP is an exquisite, heady cocktail of Glass Animals' beats and Wild Beasts' glistening indie.
▶SOCIAL facebook.com/tampermusic
▶HEAR THEM soundcloud.com/tampermusic

TV Girl

Last year's surprise-released album 'French Exit' finally saw LA's TV Girl attain cult status after four years together. It's like a Belle & Sebastian album made in Hollywood, both unrepentantly excellent and twee. They've just released new single 'Natalie Wood', which salutes various silver screen idols over a bossa nova style rhythm.
▶SOCIAL facebook.com/tvgirlz
▶HEAR THEM tvgirl.bandcamp.com

Briana Marela

Briana Marela

Jagjaguwar's latest signing, Seattle polymath Briana Marela, dropped 'Surrender', the first cut off her forthcoming album 'All Around Us' back in May. Produced by Sigur Rós collaborator Alex Somers, the track soaks up the most romantic elements of Bat For Lashes and reimagines them in a wash of shimmering synths, rattling percussion and trippy loops.
▶SOCIAL twitter.com/brianamarela
▶HEAR HER soundcloud.com/brianamarela

Fine Points

This psych-y San Franciscan duo have recently earned their stripes supporting the likes of Mikal Cronin and White Fence around the West Coast of America.

Fine Points

'Astral Season' is a fitting introduction. It's full of wavy chords and murmured vocals – though it soon bursts out of the mould with some sprawling solos.
▶SOCIAL facebook.com/finepointsmusic
▶HEAR THEM soundcloud.com/finepoints

Empire Park

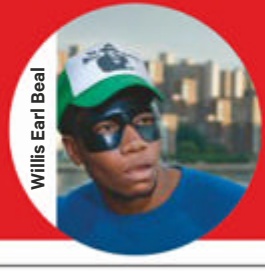
Tasmanian four-piece Empire Park sound like Australia's answer to Circa Waves at points on recent track 'We're OK'. They're a fast-paced indie band who thrive on blistering fretwork and singalong vocals like their Liverpudlian counterparts. But with Felt-like guitar arpeggios, they make a strong statement of their own as well.
▶SOCIAL facebook.com/empireparkband
▶HEAR THEM soundcloud.com/the-a-3

Dances

Dances hail from two sides of America and China, but now call Brooklyn their home. As they put it, they're "cracking the egg of Neo-New York, drinking blood from marble flasks", and they channel the sound of Britpop kings like Blur on the jumbo-sized chorus of 'Holy Fool'.
▶SOCIAL facebook.com/dancesband
▶HEAR THEM dancesmusic.com

Radar NEWS ROUND UP

Demob Happy



Willis Earl Beal

GOO TO GO

Having spent several years privately working on his unique brand of R&B-tinged electronica, London-based artist Slime will now release his debut album this summer. 'Company' is set for release on August 14 on Weird World, and includes previously released tracks 'Hot Dog' and 'My Company'.

MOB DEBUT

Demob Happy have announced details of the first single from their forthcoming debut album. The Brighton four-piece have built up a reputation for delivering some of the most riff-heavy songs of recent years, and 'Wash It Down' (released on August 14) is thankfully no exception.

CHET RETURNS

Multi-instrumentalist Chet Faker has premiered new track 'Bend' online to coincide with his recent European tour dates. The song was recorded during 2013 sessions for his 'Built On Glass' album, and the singer has explained he wanted to put it out before starting work on the follow-up.

FULL RELEASE FOR WILLIS

Willis Earl Beal's newest album 'Nocturnes' will get a full release on August 28, via Tender Loving Empire. The 12-track record originally came out in January as a 300-copy limited-edition self-release, following Willis' earlier material on XL Recordings imprint Hot Charity.

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WORDS: MATT WILKINSON, DAN CARSON, APRIL WELSH, JAMES BENTLEY, TIM HAKKI

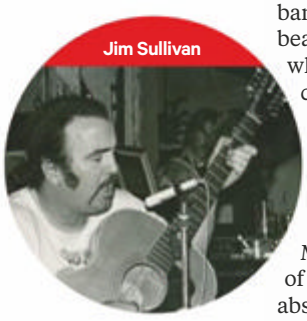
NEW SOUNDS FROM WAY OUT

This week's columnist
MATT O'KEEFE
The Orwells

WILD MIDWEST

Not much is known about **Motorcycle Crash**. People have claimed he (or they) are from northwest Indiana, some people say Chicago, others have claimed to trace him/them back to our own hometown, Elmhurst, Illinois. Though where he or they reside doesn't matter much at all. One listen to most recent LP, 'Motorsports Unlimited' and its ghostly melodies under couldn't-give-a-fuck guitars will get you hooked. I'm sure he/they sound like something else, although I can't put my finger on it. I'd say it sounds like something some odd disc jockey tried spinning at his local radio station 50 years ago, but somehow the airwaves got lost somewhere or forgotten, only to be received much, much later, mutilated and haunted. The songs on this album are songs which could have been dogs but ended up coyotes. Very, very cool.

Onto another favourite – **The Gizmos**. They're an old punk band from Bloomington, Indiana. This band's history is more confusing than Brits putting beans on toast, and I have no interest to figure out what their whole deal is. There were apparently four completely different line-ups and each had multiple rhythm sections, or something. I don't know – it doesn't matter. The only thing that I've actually heard from these guys is some compilation called 'Rock & Roll Don't Come From New York', which aside from being one of the best record titles for a Midwest band ever, also features originals by all four of The Gizmos' line-ups. Some of it is amazing, some is absolute shit, just like most punk bands. My advice is: start with the tune 'The Midwest Can Be Alright'.


Jim Sullivan

"Jim Sullivan's 'UFO' is haunting and melodic"

My final tip for you is a guy called **Jim Sullivan**, and I think I discovered him a few summers ago via my big bro. This is my only selfish pick. If you're looking for something that sounds like our band, this is the odd man out. Jim Sullivan's 'UFO' came out in 1969 and is without question one of the most undeniable records I've ever heard. It was recently reissued by America's most consistent label, Light In The Attic, but forgive me, I'm too drunk to look up the exact year. 'UFO' is haunting, it's melodic, it's addictive. And just like every perfect record, you'll never really be able to locate the reason why it's flawless – just like we'll never be able to locate Jim Sullivan's yellow bones in the New Mexico desert (which is a whole other story...). ■

Next week: Friendly Fires' Jack Savidge

Happy Diving

Happy Diving

California's Happy Diving were itching to record a follow-up to their 2014 debut album 'Big World', so laid down EP 'So Bunted' in just four hours earlier this year. It's their first release on Topshelf Records and it looks to build on the heavy, Dinosaur Jr-indebted sound they've been establishing since they formed in 2013.
▶SOCIAL facebook.com/happydivingca
▶HEAR THEM happydiving.bandcamp.com

The Classical

This discordant San Franciscan duo could be classified under the broad label of post-punk, but that term barely does justice to the innovative sound that they've conjured up. 'Shovel And Bevel' is four minutes of wild jazz drums minced with provocative spoken word poetry that concludes with a haunting strings section.
▶SOCIAL facebook.com/the0classical
▶HEAR THEM theclassical.bandcamp.com

Antenna Happy

Brighton-based producer Nathan Pope may have been out of the music-making game for 20 years, but his new project Antenna Happy proves he's still got it going on. He's self-released a new white label, 'Rotor/Late', and it's a cold, hard slab of minimal techno; a hypnotic taste of Berlin, all the way from the sunny south coast.
▶SOCIAL antenna-happy.com/
▶HEAR HIM soundcloud.com/antenna-happy

DYGL

Tokyo outfit DYGL ('Dayglo') were once members of now-defunct band Leather. The garage rockers sound effortlessly cool on their 'EP #1' cassette, with songs like 'Let's Get Into Your Car' standing out for their trebly guitar riffs and upbeat vocals. "Tangible and alive," says one Bandcamp commentator – and it's easy to agree with them.
▶SOCIAL facebook.com/dygltheband
▶HEAR THEM dygl.bandcamp.com

Libby Thompson

Aberdeen artist Libby Thompson's debut EP is a twisted and beguiling effort that cuts new topography into the landscape of electronic music. Skittering trap beats, throbbing bass and Libby's deep, brooding vocals form the crux of 'h(E)l(P)', but tracks like 'I Came To Talk About You' also feature sudden melodic synth outbursts and glitchy, pitch-shifted samples.
▶SOCIAL twitter.com/elizthoo
▶HEAR HER soundcloud.com/libby-thompson-4

Radar LABEL OF THE WEEK

Kitsuné

KITSUNÉ

▶**FOUNDED** 2002 by Gildas Loaëc, Masaya Kuroki and design collective Åbäke.
▶**BASED** Paris
▶**KEY RELEASES** Hot Chip – Coming On Strong (2004), Crystal Fighters – Star Of Love (2010), Two Door Cinema Club – Beacon (2012)
▶**RADAR SAYS** The fashion-influenced Paris record label's compilation albums are almost as well known as their artists' standalone releases.

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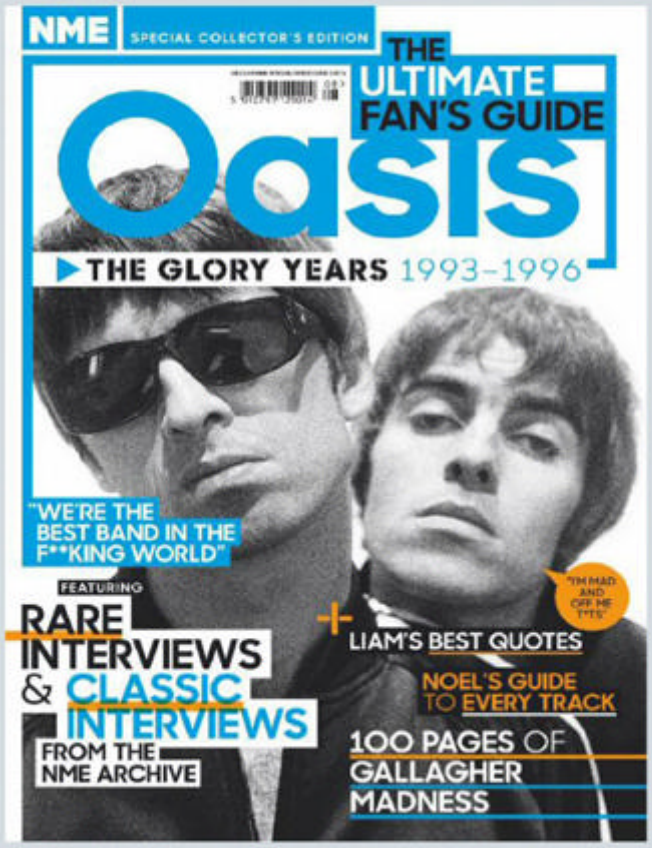

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GLASTO 2015

It delighted Worthy Farm, but The Libs' Pyramid Stage hijack was just one part of the Glastonbury 2015 story. Kanye killed it. Florence made it look easy. Catfish And The Bottlemen overcame vomit, Mother Nature and smashed guitars to slay the site. And that's only the beginning...

COVER: ROGER SARGENT WORDS: EMILY MACKAY, BARRY NICOLSON, MATT WILKINSON, BEN HOMEWOOD, KEVIN EG PERRY, LEONIE COOPER, DEAN VAN NGUYEN, DAVID RENSHAW

Can stand-in now

THE LIBERTINES

PYRAMID STAGE, FRIDAY 8.25PM

With Foo Fighters pulling out and Florence promoted to headliner, speculation mounts as to who will fill the gap – and surprise surprise, the Libs fly in to save the day in spectacular style

PHOTO BY ROGER SARGENT

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Pete Doherty, Carl Barât, John Hassall and Gary Powell arrive by helicopter to steal the show at Pilton

WorldMags.net

Pete Doherty has just been told that, in 48 hours time, The Libertines are to play the most exciting secret set in Glastonbury's history, and he's crying.

To say the four-piece have unfinished business at Worthy Farm is an understatement of massive proportions. June 2003: they slog through a set here – perhaps their worst ever – minus Pete who's been ordered into rehab three days earlier. It's his first stint, and it's also the first time the general public get a taste of the turbulence that will destroy Britain's most romanticised band since The Smiths just 12 months later.

Cut forward to 7.30pm on the day of 2015's secret show though, and *everything*'s different.

NME has been whisked out of Worthy Farm and driven along secret, security-laden tracks until we reach an open field several miles later. It's staffed entirely by elderly plane enthusiasts. In the distance, a red helicopter approaches, the passengers waving manically from inside. For a split second, when it shakes violently a few feet above the ground in front of us, things don't look too good. But then, out tumble Pete, Carl, John and Gary, bounding into each other as hats, flags and other assorted Albion regalia go flying.

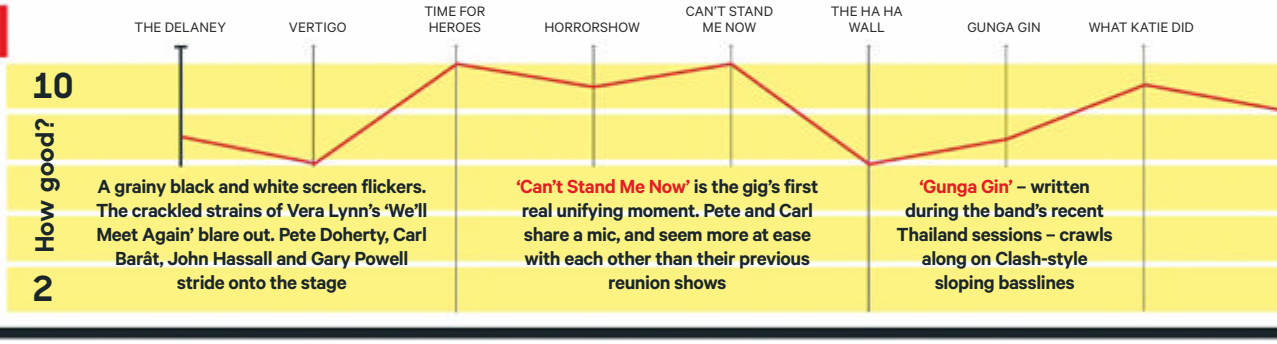
"What's going on here then?!" Pete asks *NME*, incredulously. "What gig are you talking about? I haven't heard anything about a gig! I'm just here to watch a few bands..."

Carl, who's clutching a GoPro video camera, declares that the Led Zep-style arrival was to his satisfaction. "You should see the private jet we're getting after," he cackles. He's not even joking: in order to play this set and not pull any other tour dates, The Libs have had to totally re-jig their itinerary. Last minute rehearsals in Bristol, frantic calls to the BBC about what songs (not) to broadcast, and a couple of 11-seater planes usually reserved for visiting presidents waiting on the runway to get them to Moscow in time for tomorrow's gig. That's how important Glastonbury is to them.

Once they get onsite, the relaxed mood continues: Florence Welch comes over to tell Pete and Carl how excited she is to see them play. Lemmy, Michael Eavis and Lars Ulrich all look on from the wings.

SETLIST

New songs, old classics and the old mic-sharing Pete'n'Carl camaraderie...



A grainy black and white screen flickers. The crackled strains of Vera Lynn's 'We'll Meet Again' blare out. Pete Doherty, Carl Barât, John Hassall and Gary Powell stride onto the stage

'Can't Stand Me Now' is the gig's first real unifying moment. Pete and Carl share a mic, and seem more at ease with each other than their previous reunion shows

'Gunga Gin' – written during the band's recent Thailand sessions – crawls along on Clash-style sloping basslines

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Heroes' return: Pete and Carl enjoy a moment (centre) as The Libertines storm the Pyramid Stage

They're clearly more confident now than they ever were

They're there at the side of the stage too a few minutes later, when the band make their entrance. There have been rumours about the gig all day, but nothing could have prepared them for the crowd reaction when the 'Up The Bracket' backdrop is unveiled. It's easily the most euphoric moment of Glastonbury so far, and what transpires over the next hour's set is a reminder that The Libertines can make the biggest stages feel intimate. It's their trump card, and whether it's Carl playfully shoulder-barging Pete during 'Death On The Stairs', or Pete singing the 'Time For Heroes' solo back at the crowd, they're clearly more confident and boisterous now than they ever were.

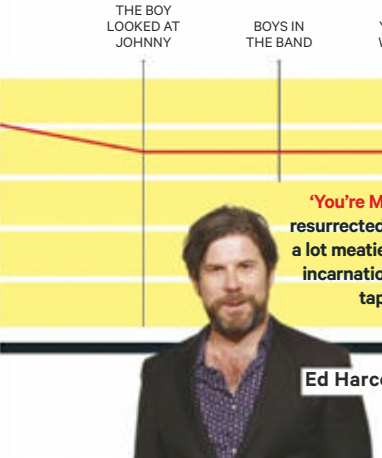
'You're My Waterloo', one of three songs aired from the new album, is another highlight. Backed by Ed Harcourt on piano and Edie Langley (Carl's wife) on cello, it sees Pete put down the guitar and sing his finest vocal since 'For Lovers'. A wake-up call for every naysayer who's ever accused Doherty of squandering his talent, it's a new highpoint in their repertoire to rank alongside 'Can't Stand Me Now', 'Don't Look Back Into The Sun' and 'Music When The Lights Go Out' – and the best reason yet to justify them reuniting in the first place.

Elsewhere in the set, we get the dubby 'Gunga Gin', now much tighter than when they debuted it at in Holland last week, and third newie 'Anthem For Doomed Youth', sung by Carl with a chorus that goes "*Life could be so handsome, life could be so gay/We're going nowhere, but nowhere's on our way*". Both offer further promise for the forthcoming album.

By the time the sun goes down and the crowd are a sea of flares and flags, they've already won, but it's the final trio of 'I Get Along', 'What A Waster' and a full-throttle, feedback-flecked 'Don't Look Back Into The Sun' that really secures it – surely giving Eavis food for thought about *next* year's headliners.

■ MATT WILKINSON

ROGER SARGENT, JORDAN HUGHES, ANDY HUGHES, GETTY



Ed Harcourt

'You're My Waterloo' is a resurrected oldie and sounds a lot meatier than its original incarnation on early demo tape *Legs 11*

For 'Don't Look Back Into The Sun', the entire crowd erupts into a mass singalong of the kind only a few bands could ever achieve

9

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Welch assembly

FLORENCE + THE MACHINE

PYRAMID STAGE, FRIDAY, 10.15PM

Deputising for an injured Dave Grohl can be a daunting prospect, but Florence Welch seizes her moment and produces an emotionally charged headlining set that wins the crowd over

It's been a funny old year to be a Glastonbury headliner. Perhaps no artist in the festival's history has been met with the kind of opprobrium Kanye West has, while even trusty old warhorses The Who have been criticised as being another safe heritage-rock booking whose last go-round is too fresh in the memory. Foo Fighters were the only Pyramid Stage headliner everyone seemed truly happy with, but thanks to Dave Grohl's snapped fibula, they're not here tonight.

Stepping into Grohl's moon-boot is Florence Welch, making her Glastonbury's first female-fronted British headliner since Skunk Anansie in 1999. Even if it was made under duress, Welch's promotion is symbolically important: yet another bunch of old white males being given the nod over a young, female up-and-comer would have been a rather damning indictment of where the British festival scene is at in 2015. And let's not forget that last-minute Glastonbury stand-ins – most notably Pulp in 1995 – have a history of acing it, benefitting from lowered expectations and the all-important element of surprise. Can Florence join those ranks?

Short answer: yes. From the moment she takes to the stage, barefoot and restless, banging a tambourine throughout 'What The Water Gave Me', she seems eager to please:

"Kiss each other! Show that you love each other!" Florence tells her followers

indeed, you often get the sense that you're watching someone who knows they're playing the biggest, most important gig of their life, and is determined not to disappoint. "Kiss each other! Touch each other's faces! Show that you love each other!" she declares at one point. Everything about her set – sounds, colours, movements, emotions – is heightened and amplified, cranked all the way up to 11. It's total *sturm und drang*, and through sheer force of will, it works. On 'Rabbit Heart (Raise It Up)' she doesn't seem to sing the song so much as wrest it from the depths of her soul. When 'What Kind Of Man' reaches its climax, she simply collapses onto the stage, physically and emotionally spent. By the time 'Dog Days Are Over' brings proceedings to a close, she's whipped off her shirt and streaked at her own headline set. You certainly can't fault her for effort.

If there's a criticism, it's that she doesn't yet have *the song* – the arm-around-a-stranger's-shoulder moment, the big, field-unifying piece de resistance – though her cover of 'Times Like These' (dedicated, naturally, to "all-round legend" Dave Grohl) goes some way towards filling that particular void. But this set has a rarer quality: at a time when new headliners are at a premium, there's something special about watching an artist make the jump in this way, particularly when, as she tells the crowd after the title track of new album 'How Big, How Blue, How Beautiful', her first Glastonbury performance "was at 11am in a tea tent". She's come a long, long way since then, but no-one could deny that she's earned this. Sure, Foo Fighters would have killed it. Sure, Kanye or The Libertines will be the weekend's big story. But tonight, Florence + The Machine prove that they're here on merit, and not just necessity. ■ BARRY NICOLSON

ED MILES, WUNMI ONIBUDO

SETLIST

Mapping the highs and lows of Florence + The Machine's headlining set

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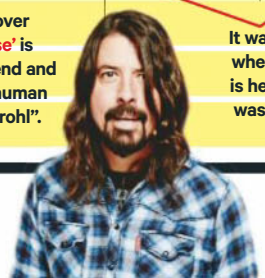
Florence wows her crowd, Glastonbury, June 26, 2015

SWEET NOTHING

TIMES LIKE THESE

A stripped-back cover of 'Times Like These' is dedicated to "the legend and all-round incredible human being that is Dave Grohl".



HOW BIG, HOW BLUE, HOW BEAUTIFUL

QUEEN OF PEACE

It was a heart-in-the-mouth moment when she slipped. "My whole family is here and when I fell over, my mum was like this (*makes 'aargh!' face*)!" Florence tells the crowd.

WHAT KIND OF MAN

DRUMMING SONG

SPECTRUM

YOU'VE GOT THE LOVE

The set was relatively light on spectacle, so when the confetti came raining down during the closing 'Dog Days Are Over' it was all the more KAPOW!

DOG DAYS ARE OVER

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Aces in the pack

MOTORHEAD

PYRAMID STAGE, FRIDAY, 6.30PM

The legendary Lemmy and his gang make their long-awaited Glastonbury debut – and serve up a gloriously predictable rock'n'roll masterclass

Motörhead are a band who know what they like. They have a very specific set of tastes, including women, vehicles, booze and rock music. Green fields, ley lines and healing, however, are not in any way relevant to their interests, and yet here, after exactly 40 years of making the heaviest rock scientifically possible (they refuse to call it metal), they are at the hippiest of all festivals – presumably at the request of their stricken pal Dave Grohl, whose band were, as we all know, originally due to headline tonight.

Ian 'Lemmy' Kilmister strides on, chakras defiantly unaligned and looking, as always, cool as (mirror-shaded, wart-faced, hairy) fuck. "We are Motörhead," he announces simply. "And we play rock'n'roll." They tear into the instructive, bracing 'We Are Motörhead', a perfect lesson in the punked-up, hammering, reckless racket that's Motörhead's signature sound, and the reins are resolutely off for a rampant, breathless 12-song set of squealing riffs, jackhammering drums and Lemmy's terse, out-of-my-way-vermin barks. Drummer Mikkey Dee is, in the nicest possible sense, a total beast, with biceps as big as most people's bodies and inhuman speed; his lengthy drum solo on the bouncy 'Doctor Rock' (another one of Motörhead's many excellent song titles) falls into the super-rare category of drum solos that don't make you feel suicidal, even if wild, wisecracking guitarist Phil Campbell's 'I FUCKING HATE DRUMMERS' T-shirt suggests he doesn't agree.

"This is the first time we've ever played here and we're looking for a good reception, so remember that," warns Lemmy. He scorns the crowd's full-blooded responding cheer. "We're looking for a lot of noise. I wanna hear *pain*." He dedicates the thrashy 'Over The Top' to all the blessed noise-makers and, brilliantly, to himself.

Yet Motörhead are not here to be selfish. They don't play anything from their forthcoming album, 'Bad Magic' (although Campbell advises the crowd that it is "cool as fuck" and, indeed, well worth purchasing), focusing instead on crowd-pleasing classics such as the sleazy grind of 'The Chase Is Better Than The Catch' and the brutal 'Metropolis', with a change of pace provided by the swaggering-dino might of 2013's 'Lost Woman Blues'. And there is of course, one classic in particular that people are here for. When 'Ace Of Spades' finally arrives, one song from the end, the anticipation is such that even though, post-drum solo, it sounds a little limper than it should, the crowd carry it aloft, all bellowing the rain away with a raw survivalist howl of "*THAT'STHEWAYILIKEIT BABYIDON'TWANNALIVEFOREVER*!"

Band joker Campbell has by this point swapped his Welsh flag guitar for a Strongbow-branded one, but Lemmy remains magnificently unruffled and inscrutable throughout, reminding us once more as they veer into the insanely-fast 'Overkill', "Don't forget us. We are Motörhead and we play rock and fucking roll." But as the band leave the stage – Dee throwing his sticks from the stage, probably to land somewhere in Panama – you can tell he's a little bit impressed, and the hint of a smile graces those warty chops as the crowd roars and the sun shines. ■ EMILY MACKAY

When 'Ace Of Spades' finally arrives, the crowd bellow the rain away

SETLIST

- ▶We Are Motörhead
- ▶Damage Case
- ▶Stay Clean
- ▶Metropolis
- ▶Over The Top
- ▶The Chase Is Better Than The Catch
- ▶Rock It
- ▶Lost Woman Blues
- ▶Doctor Rock
- ▶Going To Brazil
- ▶Ace Of Spades
- ▶Overkill

VIEW FROM THE CROWD

What the hell just happened?

Kieran, 30, Bedfordshire
"I thought it was great, really fun. I enjoyed the newer stuff, but it all sounds the same really. They're like AC/DC, they've got the one album they put out every year – but it's a great album."

Greg, 42, Reading
"They were great tonight – I saw them a year ago in Hyde Park and they were terrible – I walked out it was so bad. But at the end tonight, I had goosebumps. There's life in the old dogs yet."

Sean, 46, Brighton
"I thought it was great – I'd never seen them before and I was really impressed. The drummer was amazing, his drum solo was brilliant. They're sort of pastichey in a weird way, the drummer standing up behind the kit, and going on about rock'n'roll."

Nicola, 26, Basingstoke
"I thought it was a bit boring. It all sounded the same, and they all seemed sort of old. 'Ace Of Spades' is alright. What was the best bit? When it ended."

GETTY

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Lemmy onstage at Glastonbury, June 26, 2015

Ellie Rowsell gets a lift at Glastonbury, June 26, 2015

Dances with Wolf

WOLF ALICE

WILLIAM'S GREEN, THURSDAY, 9.30PM
THE PARK STAGE, FRIDAY, 5PM

As their debut album 'My Love Is Cool' heads for the top of the charts, Ellie Rowsell and co play two raucous sets that confirm, in no uncertain terms, that they have arrived

Every year, a handful of new bands step up and show the world they're capable of becoming the Next Big Thing. Last year it was Royal Blood leading the charge. In 2015, it's Wolf Alice. Here are five reasons why...

1. They've smashed their way into the mainstream

What utterly perfect synchronicity we have here: the band many are tipping to be *the* next big guitar thing are playing their biggest and most important gigs to date, on the weekend their debut album 'My Love Is Cool' goes where no other scratchy London indie band is allowed to go right now: the top end of the charts. It's almost as if some dark overlord planned it all. But if any band belong in this position, Wolf Alice do. Like Haim and Jungle before them, Ellie, Joel, Joff and Theo would be wasted playing at The Old Blue Last forever. They thrive on the big stage, they were invented to give starry-eyed superfans exactly what they want, and this weekend – from their packed-out performance on Thursday under canvas at William's Green to the ultra-celebratory Park Stage set a day later – proves it once and for all: Wolf Alice are A-list now.

SETLIST

- ▶Fluffy
- ▶You're A Germ
- ▶Your Loves Whore
- ▶She
- ▶90 Mile Beach
- ▶The Wonderwhy
- ▶Lisbon
- ▶Storms
- ▶Blush
- ▶Bros
- ▶Giant Peach
- ▶Moaning Lisa Smile

2. 'Bros' is a Proper Festival Anthem

It might have taken over a year of being aired in practically every grassy field in Europe, but finally Wolf Alice's most anthemic song is getting through to the masses. It's a track that builds and breaks like a wave, and nowhere is more perfect a setting for that kind of fare than the Park Stage. The band feed off the atmosphere and turn in one of the most enthralling, confident versions of it ever: massive but still intimate and vibey. If it sounds this huge now, imagine what it could be like on the Pyramid Stage in a few years' time...

3. They know exactly when to call in a favour

The highlight of Thursday's set at William's Green was when Eoin Loveless of Drenge ("The best live band in the world," according to Ellie) ambled onstage, grabbed a guitar and let rip on 'Moaning Lisa Smile'. Shambolic, yes – but also the perfect encapsulation of unabridged chaos at its most enticing.

4. Ellie Rowsell's confidence

Part of what made Wolf Alice so appealing in the early days was the vulnerability of Ellie Rowsell. As a singer her voice seemed more suited to Laura Marling-style folk songs (indeed, she used to play them before the band took off), and as a performer she often looked like she wanted to be in the wings rather than centre stage. Not any more though: with popularity comes swagger, and Ellie now looks like she was born to be ruling the roost.

5. The crowd go *wild*

Thursday's secret set at William's Green sees thousands of punters stuck outside, jostling to get a look at what's happening onstage. It's the closest Wolf Alice have got to Beatlemania – and further proof they've arrived. ■ TOM HOWARD

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JORDAN HUGHES, JENN FIVE

Q&A
Ellie Rowsell
Singer

Last year you said you were scared throughout your set. Do you feel more comfortable this time?
"I felt less scared last night [at William's Green], but a bit manic. I felt like it had to live up to how good this week has been – going to America, the album coming out. Seeing the crowd having fun, and spilling out of the tent made it a really surreal and rewarding show."

How are you making your set different for Glastonbury?
"At festivals our main thing is people enjoying themselves. We don't play many of our slower songs because we want to go in full energy – brash, rude, nasty – and make it more of a party."

What's your favourite Glastonbury memory?
"I came when I was 17. I'd never been to a festival before. We got to the front for Blur and my friend Hannah got really scared. We crowdsurfed her all the way back, and I just remember seeing her float away, her knickers completely on show. I thought, 'I definitely want to come back here.'"

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Battle of the buzz bands

Which of the new acts that have been making waves recently coped best with the huge challenge of triumphing over a Glastonbury crowd? We sent our team of experts along to pick a winner...

CIRCA WAVES

JOHN PEEL STAGE, FRIDAY, 6.25PM

▶**PRE-SET BUZZ** Promising pretenders to the indie pop crown, but can they win over a drenched, glum-looking Glastonbury crowd?
▶**POST-SET BUZZ** Not only do the crowd fall for them like young lovers, they also bring the sun out. "When we started it was raining outside," remarked frontman Kieran Shudall, "but now it feels like..." before launching into crowd-pleasing closer 'T-Shirt Weather' – during which Shudall throws himself into the crowd.
▶**BEST SONG** 'T-Shirt Weather' just about edges it, but 'Stuck In My Teeth' produces undoubtedly the biggest singalong of the set. The crowd roars the chorus back at the grinning band.
▶**FEAR FACTOR** None. They couldn't have been more confident if Max McConfidence, last year's winner of Britain's Most Confident Man, fronted them.
▶**SIZE MATTERS** The tent is rammed, to the band's delight, a much bigger turnout than last time they ventured to Pilton. "This is our second-ever Glastonbury," remarked Shudall, "and last year we played to 200 people so this is pretty fucking cool."
▶**TWELVE MONTHS TIME** From 200 people to a packed John Peel Stage is a great progression. You could easily imagine them winning over the Other Stage next time around.

■ KEVIN EG PERRY

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KING GIZZARD & THE LIZARD WIZARD

PARK STAGE, FRIDAY, 1PM

▶**PRE-SET BUZZ** The latest, greatest psych-rock band to come out of Australia.
▶**POST-SET BUZZ** Tame Impala? Pffft. Music for daytrippers.
▶**BEST SONG** The whole set feels like a single, very long, very weird song, but if we had to pick a highlight it would probably be 'Hot Water', if only for frontman Stu Mackenzie's jazz-flute exertions.
▶**FEAR FACTOR** Frankly, they look like last night's high hasn't worn off yet. Which is exactly as it should be.
▶**SIZE MATTERS** The crowd is pretty respectable, but there's a significant drop-off from Pussy Riot's in-conversation appearance just before them.
▶**TWELVE MONTHS TIME** If all goes well, you imagine a reasonably prominent slot on the John Peel Stage is within their grasp. But the Park Stage – located way out on the fringes and populated with people who look like they've been doing the same drugs as them – feels like this band's spiritual home.

■ BARRY NICOLSON

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WINNER!

▶Turn to page 57 for more buzz bands ↦

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GLASTO 2015

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The Vaccines

OTHER STAGE, FRIDAY

PHOTO BY ED MILES

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GLASTO 2015

NME
enjoy
Hinds
JOHN PEEL STAGE, FRIDAY
PHOTO BY LAURA PALMER

GLASTO
2015
SPECIALIZED
EVENT SAFETY
TEAM
149
TEAM LEADER
SPECIALIZED
EVENT SAFETY
TEAM
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Florence + The Machine

PYRAMID STAGE, FRIDAY

PHOTO BY ED MILES

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Catfish And The Bottlemen

OTHER STAGE, FRIDAY

PHOTO BY JORDAN HUGHES

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Enter Shikari

JOHN PEEL STAGE, FRIDAY

PHOTO BY JORDAN HUGHES

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The Cribs

OTHER STAGE, FRIDAY

PHOTO BY ANDY HUGHES

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Wolf Alice

THE PARK STAGE, FRIDAY

PHOTO BY JENN FIVE

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GLASTO
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Courtney Barnett

PYRAMID STAGE, SATURDAY

PHOTO BY JENN FIVE

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Slaves

JOHN PEEL STAGE, SATURDAY

PHOTO BY ANDY HUGHES

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The Maccabees

OTHER STAGE, SATURDAY

PHOTO BY JORDAN HUGHES

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The Libertines

PYRAMID STAGE, FRIDAY

PHOTO BY ROGER SARGENT

HINDS

JOHN PEEL STAGE, FRIDAY, 12PM

▶**PRE-SET BUZZ** A pair of moustachioed Spanish men in matching dungarees are screaming the name of Hinds singer Ana Perrote before the punky Madrid quartet strike the first note.
▶**POST-SET BUZZ** Hinds look desperate to incite one of their now-traditional stage invasions.
▶**BEST SONG** Still Hinds' biggest tune, 'Bamboo''s rickety riffing sounds meatier than usual.
▶**FEAR FACTOR** "We only slept one hour, we were so nervous!" Carlotta tells the crowd. You wouldn't know it. Hinds are brash, jubilant, fearless.
▶**SIZE MATTERS** Modest at first, the crowd stretches to the back of the tent by the end.
▶**TWELVE MONTHS TIME** Mid-afternoon, Park Stage. Hinds will sound great shaking punters out of a falafel haze. ■ KEVIN EG PERRY

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BENJAMIN BOOKER

PARK STAGE, FRIDAY, 6.30PM

▶**PRE-SET BUZZ** Quiet. It's been almost a year since Booker's self-titled debut album came out, so he needs to do something special to win people over.
▶**POST-SET BUZZ** Booker's sound is raw, bluesy, riff-heavy and scintillating.
▶**BEST SONG** 'Violent Shiver', that fizzes and sparks like early Kings Of Leon at their debut-album best.
▶**FEAR FACTOR** Booker isn't totally at ease at first, remaining silent between songs and staring at the floor. But after a cigarette and swig of beer mid-set, he manages to loosen up a bit.

▶**SIZE MATTERS** The singer-guitarist has the misfortune of following some torrential showers, so most festival-goers are ducking for cover as he takes to the stage. As the sun rises, the audience grows.
▶**TWELVE MONTHS TIME** Booker's not a natural live performer, and relies on his riffs to do the talking. But with a bit of work, a daytime slot on the Pyramid Stage is on. ■ DEAN VAN NGUYEN

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DECLAN McKENNA

RABBIT HOLE, THURSDAY, 7PM

▶**PRE-SET BUZZ** Chants of "Oh-oh, Declan McKenna" echo around the tent; impressive for an unknown who's here because he won the Glastonbury Emerging Talent competition. When a roadie comes on for a pre-gig soundcheck, the crowd effortlessly slips into a new chant of "You're not Declan McKenna".
▶**POST-SET BUZZ** Even louder chants of "Oh-oh, Declan McKenna".
▶**BEST SONG** The crowd go wild for closer 'Brazil', which sounds like a one-man Clash covering Cornershop's 'Brimful Of Asha'. The Jamie T-tinged 'Paracetamol' runs it a close second.
▶**FEAR FACTOR** There are definitely a few nerves from the 16-year-old, and his voice almost breaks when he says, "I'm really excited, this is my first time at Glastonbury."
▶**SIZE MATTERS** A good couple of hundred people squeezed into the Rabbit Hole.
▶**TWELVE MONTHS TIME** On this sort of form, a John Peel Stage slot awaits. ■ KEVIN EG PERRY

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HOOTON TENNIS CLUB

WILLIAM'S GREEN, FRIDAY, 3.30PM

▶**PRE-SET BUZZ** Other than a muted chant of "Hooton! Hooton!" it seems like most are here to shelter.
▶**POST-SET BUZZ** The Wirral quartet walk offstage soaked in sweat, leaving a tent full of converts to their heavy-riffing indie-rock.
▶**BEST SONG** 'Powerful Pierre', a three-minute barrage of sandpaper-rough guitars and shouted vocals from singing guitarists James Madden and Ryan Murphy.
▶**FEAR FACTOR** They're itching to make as much noise as possible.
▶**SIZE MATTERS** The rain does them a favour, and their fuzzy melodies and stage presence ensure a bustling crowd stays put.
▶**TWELVE MONTHS TIME** This time next year they'll be powering through songs from debut album 'Highest Point In Cliff Town' on the John Peel Stage. ■ BEN HOMEWOOD

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ANDY HUGHES, WUNMI ONIBUDO, LAURA PALMER, DEREK BREMNER

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Cats show their Glasto bottle

CATFISH AND THE BOTTLEMEN

OTHER STAGE, FRIDAY, 3PM

Van McCann battles through a bout of food poisoning, only for his band to play in a torrential downpour – but they still smash it

This won't have been quite the way Van McCann pictured it in his dreams. The 22-year-old from Llandudno has been waiting all of his short life for the chance to play on a platform like Glastonbury's Other Stage, but when the morning of the big day rolled around he found himself crouched over a loo, painting the porcelain seven shades of putrid vomit. Food poisoning. Nasty business. He was forced to cancel a big interview with Nick Grimshaw on Radio 1, and just hours before the show his management were seriously debating whether the band would have to pull out of the whole show.

Fortunately, Van is made of sterner stuff than that. Yet even when the band make it onstage the challenges don't let up. Midway through storming opener 'Kathleen' the heavens open, leaving the boisterous crowd sodden. "Sorry about the rain, Glasto," says Van, while bassist Benji Blakeway shouts towards the band's guitar tech: "Get some towels, Larry!" Larry appears to try and dry off the band's kit, which is being lashed with torrents of rain, but he can't do much in the face of the elements. Water pools on the stage. "These guitars are going to get fucked," Van tells the crowd. He's proved right, and towards the end of the set he hurls his instrument over his head in anger. It shatters into smithereens at the back of the stage.

Despite these obvious frustrations – in high water and feeling hellish – the band snatch triumph from the jaws of misery. Even as the rain lashes down, when 'Pacifier' follows 'Kathleen' the crowd bounces in the mud. They sing their hearts out to 'Fallout', '26' and 'Business' – all from last year's 'The Balcony' album – and then swoon as Van goes solo on 'Homesick'. Closer 'Tyrants' ends in a jam that suffers from the sound cutting out of the band's rain-soaked instruments, but they still play like their lives depend on it. He may be feeling off colour, but Van is on charming form, thanking the crowd profusely over and over again, and promising one chancer who threw his album up and onto the stage that he'll "definitely listen to it". But it is penultimate track 'Cocoon' which gives him, his band and the crowd their most cathartic moment. As Van sings "*Fuck it if they talk...*" the crowd join him loudly on the first two words, as if directing their ire towards the rainclouds, the mud, or anything else trying to dampen the party spirit. The conditions are grim and the singer is crook, but the moment shines through the dark clouds. Nothing will be raining on Catfish And The Bottlemen's parade today. ■ KEVIN EG PERRY

SETLIST

- ▶Kathleen
- ▶Pacifier
- ▶Fallout
- ▶26
- ▶Business
- ▶Homesick
- ▶Cocoon
- ▶Tyrants

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Catfish And The Bottlemen onstage at Glastonbury, June 26, 2015

Despite obvious frustrations, the band snatch triumph from the jaws of misery

VIEW FROM THE CROWD

Did Catfish triumph?

Gareth, 30, Chudleigh
"They were brilliant today. It was so wet that they were clearly having issues with water in their equipment, but we didn't let the rain stop us enjoying it. They were on top form."

Rebecca, 24, Tiverton
"They were amazing! He was obviously annoyed about his guitar though. I think it got rained on and ruined. If he hadn't said he'd had food poisoning then I wouldn't have guessed."

Charlie, 27, Chudleigh
"I was worried when I heard he'd cancelled his Radio 1 interview that the show wouldn't happen. But you wouldn't have noticed he was ill at all. They were great!"

Billie, 16, Bristol
"It was amazing. It was really good. It was loud and it had a good vibe. I'd never seen them play live before but I'm quite a big fan so this was special. He didn't seem ill. He seemed like he was at 100 per cent."

Martin, 33, Taunton
"I just wish he hadn't thrown his guitar on the floor. I like guitars and I'd rather he gave it to me. Those things don't grow on trees."

JORDAN HUGHES

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Coming of age

THE VACCINES

OTHER STAGE, FRIDAY, 6PM

As the heavens open, The Vaccines' irrestible tunes provide the perfect antidode to the grey skies above

The last time Justin Young visited Worthy Farm, it was 2013 and he was closing the Pyramid Stage on Sunday night. Granted, that was as part of a menagerie of special guests brought on by Mumford & Sons to give their headline set some oomph, but hey, it still counts. Going by the reaction they receive on the Other Stage, however, he and his fellow Vaccines have good reason to believe they'll be occupying a similar position sooner rather than later.

There's something about The Vaccines that just works at a festival. Come rain or shine, hell or high water, they're a buoy of effervescence and irresistible tunes to cling to, even at your most desperate and/or hungover. That's very much the case today, as they take to the stage during the weekend's first real downpour – the annual moment of mass doubt when everyone starts wondering if they wouldn't have been better off staying at home and watching the

Q&A
Justin Young Singer

What is it that makes playing at Glastonbury so special?
"It's on this magnitude like no other, and it has this amazing heritage. I was always really cynical about it before I actually came here, but it has this really seductive quality to it. It's just above and beyond any other festival so you want to put on a great show and a show that's important, that resonates with people. It's an honour to be here – and it's a free ticket – and it's an important show for any band."

In 2013 you played the Pyramid Stage. This year you're on the Other Stage. Happy with that?
"On paper the Pyramid Stage was a career highlight, but because of the sheer size of it, it was quite overwhelming. I'm happy being back on the Other Stage and feeling comfortable and confident that we can take on anything."

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The Vaccines on the Other Stage, June 27, 2015

They make a sodden field of people forget their surroundings

iPlayer instead. Here is at least one compelling reason to brave the elements. "Glastonbury's not scared of a little bit of rain, is it?" bellows Justin before they charge into 'Handsome'. "Because The Vaccines sure as shit are not!"

It's clear that The Vaccines are no longer simply a 'plug in and play' band; they strive to match the occasion by putting on a spectacle. The restless, energetic Young seems less like 'bloke who sings' and more like an actual, honest-to-goodness frontman, prowling the edge of the stage during 'Wreckin' Bar (Ra Ra Ra)' and leading the crowd in an acoustic rendition of 'No Hope'. In the shape of 'Dream Lover' and 'All In White', they have the big, dramatic moments to match, making a sodden field of people momentarily forget their grim surroundings and unite in song, three glorious minutes at a time. It's clear that songs such as these are meant for stages even bigger than this one.

The key moment, however, comes in the form of the snaking, Smiths-ian 'Melody Calling', a track which was inconspicuously snuck out on an overlooked EP, but which now sounds like the bridge between The Vaccines of old and this newer, more multifaceted iteration. It provides the context in which the likes of 'Give Me A Sign' – an ebullient, ostentatious pop song which blends elements of EDM, stadium-rock histrionics and the Radio 1 playlist – begins to make sense, even if most of the crowd aren't necessarily familiar with it.

The elements are also working to their advantage: Young's exhortation to "*put a wetsuit on, come on, come on*" might take on a new, very literal meaning during the first 20 minutes, but by the time they bring things to a close with a riotous 'Nørgaard', the sun has crept out from behind the clouds, and everyone feels a bit more optimistic about the rest of the day. It's a fortuitous development which serves as a handy metaphor for their entire performance. The Vaccines have beaten back the rain and saved the day. They've quite possibly won it, too. ■ BARRY NICOLSON

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SETLIST

- ▶Handsome
- ▶Wreckin' Bar (Ra Ra Ra)
- ▶Dream Lover
- ▶Wetsuit
- ▶Bad Mood
- ▶All In White
- ▶Post Break-Up Sex
- ▶Melody Calling
- ▶No Hope
- ▶Teenage Icon
- ▶20/20
- ▶Give Me A Sign
- ▶I Always Knew
- ▶If You Wanna
- ▶Nørgaard

Friday's big moments

From Dr Funkenstein to a Robbie Williams singalong, the first day proper at Glasto 2015 throws up some good times

The Charlatans
Other Stage, 11am

It's hard to think of a band better suited to opening the festival's first big day than The Charlatans, whose surprise appearance is packed with hits which serve as a better hangover cure than an Advil-laced full English. They peak with the evergreen baggy vibes of 'The Only One I Know', and the weekend begins in earnest. ■ BARRY NICOLSON

Mark Ronson
Other Stage, 9pm

It's a big-name extravaganza – Boy George, Tame Impala's Kevin Parker – but 'Uptown Funk' takes it intergalactic. Grandmaster Flash is on the decks, Mary J Blige fills in for Bruno Mars and when funk legend George Clinton arrives there's enough electricity onstage to power Glastonbury for decades. ■ DAVID RENSHAW

Peace
The Rabbit Hole, 8.30am

Peace singer Harry Koisser is wearing a bridal veil and the rest of the band are in tuxedos. They're living out their wedding cover band fantasy, playing everything from 'The Power Of Love' to 'Smells Like Teen Spirit'. In true wedding fashion, the moment of the night is the mass singalong to Robbie Williams' 'Angels'. ■ KEVIN EG PERRY

Super Furry Animals
The Park Stage, 11pm

'Golden Retriever' sparks dog-dancing in the front rows, but the Furries' set peaks when singer Gruff Rhys hoists up the first of a series of cardboard signs during a blurry 'Juxtapozed With U'. The crowd respond to its 'APPLAUSE' message with an outpouring of emotion that underlines the importance of the band's return. ■ BEN HOMEWOOD

Jamie xx
The Park Stage, 9.30pm

Jamie xx's steel drums and pastel rhythms form an idyllic complement to the orange sunset behind The Park Stage. But it's not until the sun dips and the producer reaches into the bassier corners of 'In Colour' that his set takes off. 'Gosh' is the grimy highlight, with a grittiness not often associated with the xx man. ■ BEN HOMEWOOD

ED MILES, DAN KENDALL, DEREK BREMNER, JENN FIVE

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Kanye West at Glastonbury, June 27, 2015

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Yeezy does it

KANYE WEST

PYRAMID STAGE, SATURDAY 10.15PM

Can the most controversial headliner in Glastonbury's history metaphorically shove that petition up the arse of every one of the 134,000 people who signed it? In a word: yes

JONATHAN HORDLE/REX

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On the same day that Kanye steps up to what seems to have become a weirdly make or break set, venerable folk rock hero David Crosby was quoted as saying that Kanye couldn't "write, sing or play". It's sadly typical of a lot of blinkered reactions to a booking that really shouldn't have been in the least controversial. But David Crosby's a silly man and people on the internet are dicks. Barring disaster, it wasn't really ever in question that Kanye would triumph over those sorts of people. The only question was how. Would he open with a reproving 20-minute monologue about how we should give him more respect? Would he prove his point with wall-to-wall hits? Did he *really* try to bring a tank onstage?

'Stronger' is the perfect opening number in the context, simultaneously confrontational ("*take this, haters*") and rousing ("*I need you right now!*"). Kanye's stage set-up, meanwhile, is both technically brilliant and minimal, a raft of lights that raises, lowers and tilts, starting off in a low position that shrinks the stage, focusing attention on his single, intent figure, clad in bleach-spattered denim that makes him look slightly like he's been painting a ceiling.

'Power', second up, sounds colossal, "*way too much, I need a moment*" indeed. The crowd bellow for 'Niggas In Paris', screaming every word, and he gives a satisfied little neck-crack as if limbering up; he's letting his music speak for itself, and prove itself. It's all going great, in fact, until Kanye is forced to suffer the unthinkable and deeply irritating indignity of having his stage invaded by comedian Simon 'Lee Nelson' Brodkin during 'Black Skinhead'. It kinda spraypaints a spurting cock on Kanye's Mona Lisa; he falters and is forced to restart the song. Things are soon back on track, though, Kanye ending the track rolling on the floor and screaming up at the rippling lights.

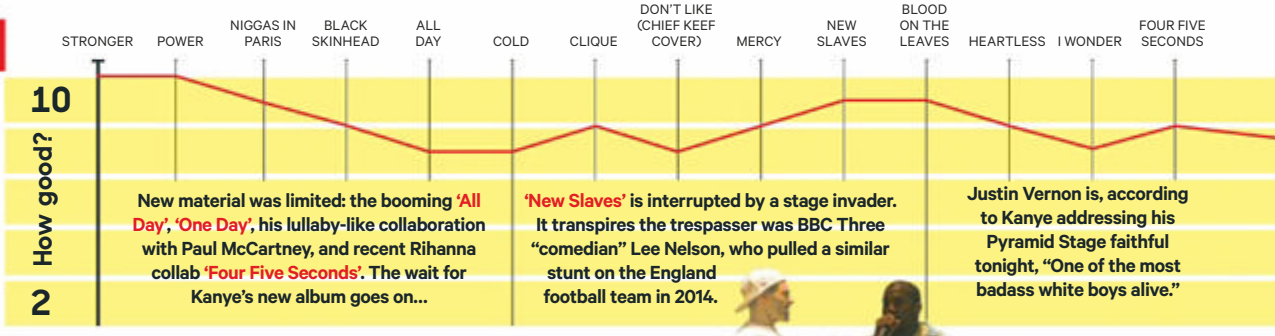
'All Day', sound a little weaker in comparison to the version at the Brits, but the amount of people singing every word to not just his biggest hits, but *everything*, makes clear how far off the mark the anti-Kanye crowd are; when he hears the words for 'Clique' being screamed back at him, he gives the hint of a smile.

From there, a cover of Chief Keef's 'I Don't Like' begins a dark, moody section of the

Close Encounters Of The Kanye Kind

SETLIST

The highs, the lows... and the even higher highs on the cherry picker, as they happened



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It stops. Has he gone off? Then he appears on a bloody CRANE

set, with 'New Slaves' sounding particularly furious. 'Lost In The World' also starts off sounding enormous, but once Kanye stops to acknowledge the presence of Bon Iver's Justin Vernon onstage, things go not exactly adrift, but a little more indulgent; he describes the song's genesis as a tribute to Kim Kardashian, and proceeds to vocally noodle with Vernon for a long minute or so. 'Hold My Liquor' and 'No Church In The Wild' follow, and great as they are, it's a welcome moment when 'Jesus Walks' slams in, with its hard rolling bounce, the lights now tilted up more showily, smoke filling the stage. And from there, it is solid gold: 'Bound 2', 'Runaway', an emotional 'Only One'.

He begins 'Touch The Sky', and the crowd lift off and then... it stops. Has he gone off? Was he that upset about Lee Nelson? And then, it restarts. Kanye is on a bloody CRANE, gliding, in a monumental feat of literalism, through the sky over the crowd's heads. But greater peaks await: namely 'All Of The Lights', Kanye roaring it down, the crowd roaring it back up in sheer joy as the stage erupts with light.

Back on earth, he half-covers 'Bohemian Rhapsody', while 'Can't Tell Me Nothing' forms another retort to David Crosby: "*Old folks talking bout back in my day/But homie, this is MY DAY*". Another long pause, and it seems like that might be it, but the crowd aren't having it; they start singing 'Gold Digger', and Kanye doesn't let them down. But just before he starts... he has one last point to make.

"I'm gonna say this tonight, because 20 years, 30 years from tonight I might not be able to say it..." He seems to change his mind, think better of finishing the thought. But then... fuck it, facts are facts, right? "I AM THE GREATEST LIVING ROCKSTAR ON THE PLANET!" That cleared up, he slams through 'Gold Digger' and 'All Falls Down', before he lets himself finish, with what may well be the most decisive mic drop of *all time*. ■ EMILY MACKAY

WOODS (BON IVER COVER) · LOST IN THE WORLD · HANDLE MY LIQUOR · NO CHURCH IN THE WILD · JESUS WALKS · DIAMONDS FROM SIERRA LEONE · BOUND 2 · RUNAWAY · ONLY ONE · TOUCH THE SKY · ALL OF THE LIGHTS · GOOD LIFE · BOHEMIAN RHAPSODY (QUEEN COVER) · CAN'T TELL ME NOTHING · GOLD DIGGER · ALL FALLS DOWN

Kanye and Vernon turn 'Lost In The World' into a long and lush Auto-Tune jam, recreating the chemistry first struck up in the studio on 2010's 'My Beautiful Dark Twisted Fantasy'.

Kanye's never sung 'Touch The Sky' as literally as tonight. Hopping into a cherry picker for the song, he's lifted 30m into the air and floats over fans.

Hot on the heels of a singalong snippet of Queen's 'Bohemian Rhapsody', Kanye declares: "I am the greatest living rock star on the planet." Are you gonna argue?

9

JORDAN HUGHES, GETTY, REX

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First timers

How did three of the acts who were making their debut appearances at Glastonbury this weekend get on?

RUN THE JEWELS

WEST HOLTS, FRIDAY, 7PM

Killer Mike and El-P have been touring second album 'Run The Jewels 2' for the best part of a year, and still seem as excited as a pair of highly strung puppies to be playing it live. Their glee is a joy to behold. "In case you were wondering, we did make the sun come out," grins El-P, heralding the sunshine that's followed a mood-killing storm. "We spent our entire production budget on it." Remnants of the dodgy weather surround the stage, but 'Blockbuster Night, Pt 1' fights back with beats as squelchy as the mud. "There's one side effect to the sun coming out and that's us fat motherfuckers get sweaty as fuck," says El-P. Guest spots from The Gaslamp Killer and guitarist Boots amp the set up from a show into an event, further proof that Run The Jewels are as exhilarating as hip-hop gets. ■ LEONIE COOPER

9

SHARON VAN ETTEN

THE PARK STAGE, FRIDAY, 8PM

Tough gig, clashing with The Libertines. But things are just as emotional and vibey up at The Park for Sharon Van Etten. The intimate stage is the perfect setting for her lush, confessional singer-songwriter offerings, and against the backdrop of a setting sun her songs become, if not cheerier, then slightly less heartbreaking. Opener 'Serpents' showcases the talents of her hard and heavy band, and 'Taking Chances' verges on the ravey, which makes sense as she's being followed tonight by Jamie xx. Playing to a small but rapt crowd, Van Etten follows the streamlined synths of 'Tarifa' by dedicating 'I Don't Want To Let You Down' to "the cute little girl in the panda shirt", complimenting a toddler at the front of the crowd's fashion sense. It's a fitting touch for this perfectly personal show. ■ LEONIE COOPER

8

DFA 1979

JOHN PEEL STAGE, SATURDAY, 7.35PM

There was a time when Death From Above 1979 would've been one of the must-see bands of the weekend, but that was 10 years ago. Today, drummer Sebastien Grainger is so unsure of the reception they'll get that he's been "hoping it would rain, just so we could fill the tent. But that didn't even need to happen – you guys all came!" That they did, but it takes both crowd and band a little time to warm to each other. Grainger and bassist Jesse F Keeler spend most of the set playing more to each other than the audience. DFA only really have one gear – the full-throttle, unrelenting dance-punk of 'Right On, Frankenstein!' or 'You're A Woman, I'm A Machine' – and it takes a while for everyone else to get up to speed. When that finally happens – during 'Going Steady' – it's a sight to behold. ■ BARRY NICOLSON

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Old timers

A trio of living legends also braved the weather and made the long trek to Worthy Farm. How did they cope?

BURT BACHARACH

PYRAMID STAGE, SATURDAY, 4.30PM

Legends don't come much bigger than Burt Bacharach – and certainly no more humble. Aged 87, he's by some way the oldest performer on the Pyramid Stage. But what's really striking about his set today is his demeanour. That snake-smooth skin and ever present half-smile give rise to countless stories about how lucky he feels to be here. Backed by an orchestra, his son Oliver and several session singers, Bacharach reels out classic after classic ('Do You Know The Way To San Jose?', 'I'll Never Fall In Love Again', 'My Little Red Book') with passion. His finale, a second version of 'Raindrops Keep Fallin' On My Head' to coincide with the dark clouds above (what else?) is greeted most fondly. Much like Bacharach himself, it's charming and sincere. ■ MATT WILKINSON

7

WILKO JOHNSON

ACOUSTIC STAGE, FRIDAY, 6.30PM

Twelve months ago, Wilko Johnson was forced to cancel his Glastonbury appearance after undergoing surgery to treat terminal pancreatic cancer. Today, the 67-year-old former Dr Feelgood guitarist struts onto the Acoustic Stage and points his guitar at the front rows like a shotgun. He spends the next hour tearing through a crowd-pleasing set drawn largely from his '70s heyday. He snarls the verses on 'Going Back Home', and goose-steps either side of his mic stand while fingerpicking 'Roxette''s punky riff. The impression is of a man rejuvenated. He goads bassist Norman Watt-Roy and drummer Dylan Howe to perform extended solos during 'Everybody's Carrying A Gun' and, on a closing cover of Chuck Berry's 'Bye Bye Johnny', his eyes pop from their sockets with excitement. A right old knees-up. ■ BEN HOMEWOOD

8

GEORGE CLINTON

WEST HOLTS, SATURDAY, 9.45PM

The 73-year-old's set comes in two halves: the first a Sly And The Family Stone masterclass, the second a Parliament-Funkadelic freakout. It's the former that fries the most minds. "We ain't here for a long time, but we're here for a funky time," they announce. "We're going to have a funk revival this evening!" They're true to their word, playing funk and soul hits including 'Everyday People' and 'Dance To The Music'. The Family Stone have been playing since 1967, but nearly half a century on they're still able to get a party started like few other bands, transforming West Holts field into a giant disco. "This ain't no sit down party," they tell the crowd. "This is a get up and shake what your mother gave you party. So we're going to give you the music to shake it to." And then they do. ■ KEVIN EG PERRY

8

DAN KENDALL, DEREK BREMNER, WUNMI ONIBUDO, ED MILES

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Welcome to hell

SLAVES
HELL STAGE, SUNDAY, 12.15AM

FAT WHITE FAMILY
HELL STAGE, SUNDAY, 4.10AM

The Hell Stage is in Shangri-Hell, a flipside to Shangri-La that offers sinful after-hours entertainment, like two of the country's most riotous bands

"I'm in Hell, I'm in Hell," a woman keeps cheerfully repeating to the person on the other end of her phone. It's possible that she means it in a psychological sense, of course, but in a strictly literal one, Hell is exactly where we are. This is the festival's after-hours palace of sin, where pig-nosed dancers dressed as policemen are simulating unspeakable acts on a blow-up sex doll, egged on by a man in a sequinned top hat and tails who wields a flame-spewing pitchfork, because Glastonbury.

Tonight, it's also playing host to two of the most riotous live bands in Britain. Slaves' Isaac Holman is certainly feeling suitably hellish when we turn up to say hello before their set – he barely got any sleep last night, and this is his band's second show of the day – but, outwardly, he's looking more dapper than doom, sporting a jauntily-angled deerstalker he bought earlier. "I feel as though I'm at death's door," he admits to the crowd before the aptly titled 'Live Like An Animal', "but I feel like you're going to see me through it."

It's a similar set to the one they played earlier over at the John Peel Stage: "You've probably heard this all already," says a weary Holman as he goes into the same diatribe about the London Underground that introduces 'Cheer Up London'. Yet this show has a manic energy of its own; Holman and Laurie Vincent sometimes seem to be in a race towards the finishing line, but even when running on fumes Slaves are a live force to be reckoned with.

SETLIST
- ▶Are You Satisfied?
- ▶ Ninety Nine
- ▶ Live Like An Animal
- ▶Despair And Traffic
- ▶Where's Your Car Debbie?
- ▶ Sockets
- ▶ Wow!!! 7AM
- ▶Cheer Up London
- ▶Feed The Mantaray
- ▶The Hunter
- ▶Hey

8

Lias Saoudi flies the flag for the early-morning faithful

Laurie Vincent and Isaac Holman of Slaves

Fat White Family, on the other hand, have a rare old time in Hell. Even guitarist Saul Adamczewski – he of the fearsome and unrelenting thousand-yard glare – appears to be enjoying himself, grinning and bumping fists with the compere, a very drunk man dressed as a white rabbit, who stops the show at one point to berate the crowd for not being responsive enough. "Ladies and gentlemen, show some appreciation!" he cries. "This is the Fat White Family at Glastonbury!"

There's always a chance with Fat White Family – and you'd have thought that chance

There's a chance it will end in a riot or a sea of bodily fluids

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would only increase at a post 4am show like this one – that it will all end horribly, in fisticuffs, riots, a sea of bodily fluids, or even worse. Within moments of 'Auto Neutron' heaving into life, frontman Lias Saoudi has whipped off his shirt and is down at the barrier, where he remains for the rest of the gig, being pulled and pawed at by the crowd. Yet the Fat Whites' reputation as a live band is based on more than mere shock value: this set is loud, intense and heavier than a ditch full of dead Tories, but the new song they play, 'Goodnight And Good Riddance', reveals something completely unexpected – their own twisted, sickly take on a ballad. Tonight, Fat White Family reign in Hell, and it is glorious. ■ BARRY NICOLSON

SETLIST

▶Auto Neutron
▶Is It Raining In Your Mouth?
▶I Am Mark E Smith
▶Heaven On Earth
▶Cream Of The Young
▶Wild American Prairie
▶Garden Of The Numb
▶Goodnight And Good Riddance
▶Touch The Leather
▶Bomb Disneyland

9

Saturdays's big moments

From heroes returning after too long away, to newer acts making a name for themselves, day two had it all

Skepta
Wow!, 8.20pm

Joseph Adenuga's first ever Glasto show opens with last year's banger 'That's Not Me' as fans scrabble to unhook tent pegs and scramble under the tarpaulin. But the defining moment comes with the first thumping drop of 'Shutdown' when a circle pit swallows the tent. One of this year's biggest breakthroughs. ■ BEN HOMEWOOD

Courtney Barnett
William's Green, 6.30pm

"This is a Bob Dylan cover," is how Courtney Barnett introduces 'Avant Gardener'. More playful than piss-take, the best bits of the track come when she leads the band into the instrumental sections between each verse. She's embracing the art of not giving a shit and it's a tactic that's working out fine. ■ MATT WILKINSON

The Maccabees
Other Stage, 7.05pm

"The person joining us for this next song is a hero to all of us," says Orlando Weeks. Jamie T strides out and slings a guitar round his neck. The south Londoners – whose last Glastonbury was in 2009 – launch into new album title track 'Marks To Prove It', with T adding hacked guitar riffs and backing vocals. ■ BEN HOMEWOOD

Suede
John Peel Stage, 10.35pm

Suede have not played Glastonbury since 2003, and how Worthy Farm has missed them. There's no messing about tonight, with 'Animal Nitrate' and 'We Are The Pigs' deployed early on. 'Trash' sees Anderson playing call-and-response with the audience, and he ends 'Killing Of A Flashboy' writhing on the floor. ■ MATT WILKINSON

La Roux
John Peel Stage, 9.05pm

It's tough to single out one moment of Elly Jackson's set, given the whole thing is so imperious. She rarely stands still, pirouetting all over the stage during the opening 'Uptight Downtown' and 'In For The Kill'. "That went way too quickly," she says before ending with 'Bulletproof'. The feeling from the crowd is mutual. ■ BARRY NICOLSON

ANDY HUGHES, JORDAN HUGHES, JENN FIVE

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The dads are alright

THE WHO

PYRAMID STAGE, SUNDAY, 9.45PM

The mod legends return to the festival a mere eight years after they last headlined – and despite technical issues, they take care of business

From the moment they were announced to close the Sunday night, there's been a slight air of desperation about The Who's booking. They didn't *quite* step in at the last minute, but they left it late enough – having to hastily reschedule the gig they were meant to be playing in Paris tonight – to make you wonder if they were the organisers' first, second, or even third choice. Consequently, The Who must be one of the least-hyped headliners in recent memory: they've been billed as part of a Mod's Choice package deal alongside Paul Weller, and while the prospect of those two acts sharing the same bill will have a certain sort of music fan salivating all over their desert boots, for most people, they're simply a safe pair of hands. Then again, given Foo Fighters' non-appearance on Friday and Kanye's divisive one last night, perhaps that's exactly what the festival needs.

The Who have brought enough to send everyone home happy

"Here we are again," deadpans Pete Townshend as the band take to the stage, a subtle acknowledgement that they weren't expecting to return so soon after their 2007 performance. "We've got a lovely, simple job to do tonight," he continues, "which is to send you home happy. And maybe a bit deaf." On the big screen behind them is projected footage of their younger selves, of swinging '60s dancehalls and mods riding in formation; they're playing to people's memory of them, but for the first third of the set, the reality is certainly impressive enough. Daltrey bellows 'The Seeker' with his customary gusto, while 'The Kids Are Alright' and 'Pictures Of Lily' are amongst the early highlights.

SETLIST

- ▶Who Are You
- ▶The Seeker
- ▶The Kids Are Alright
- ▶I Can See For Miles
- ▶My Generation
- ▶Pictures Of Lily
- ▶Behind Blue Eyes
- ▶Bargain
- ▶Join Together
- ▶You Better You Bet
- ▶Love, Reign O'er Me
- ▶Eminence Front
- ▶Amazing Journey
- ▶Sparks
- ▶Pinball Wizard
- ▶See Me, Feel Me
- ▶Baba O'Riley
- ▶Won't Get Fooled Again

Things become rather more ponderous during a middle section that puts the emphasis on their '70s and '80s output, much of which lacks the spark and vitality of their early singles. 'You Better You Bet' might play well to the arena crowds of Middle America, but it doesn't really connect here, nor does 'Love, Reign O'er Me', a song which asks a lot of the 71-year-old Daltrey, and which – for all its full-throated bluster – isn't really worth the trouble. The set hits its low point with the flaccid funk-rock of

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The Who onstage at Glastonbury, June 28, 2015

1982's 'Eminence Front', but from there, things build to a thrilling climax, beginning with 'Amazing Journey', the first part of a medley of 'Tommy' tracks. 'Pinball Wizard' provides the big singalong moment, but 'See Me, Feel Me' is the dramatic high watermark, with Daltrey lassoing his mic-lead with pin-point accuracy while Townshend windmills his way through power chord after power chord.

"This could've been better, but it's been as good as it could be," says an apologetic Townshend before the closing 'Won't Get Fooled Again', clearly annoyed by the technical problems that have apparently stemmed from the band's lack of a soundcheck. It's meant as a throwaway comment, but he's unwittingly hit the nail on the head: The Who haven't brought anything to the table that they didn't already in 2007, but they've brought enough to send everyone home happy. And that, after all, is the job they were enlisted to do. ■ BARRY NICOLSON

7

Sunday's big moments

On the last day we witness future headliners, onstage passions running high and the best special guest of all time

Palma Violets
Other Stage, 2.15pm

Chilli Jesson hammers the opening of 'Best Of Friends' with the fingers of his right hand covered in blood. There's a nick on the bassist's nose too, but he smashes his face into his mic stand regardless. The chaotic performance ends as it should: with a bedraggled Jesson nuzzling into lead singer Sam Fryer's chin. ■ BEN HOMEWOOD

Patti Smith
Pyramid Stage, 2.15pm

When Smith stops her set to recite a poem written for the Dalai Lama's 80th birthday, no one is expecting the man himself to join her onstage. Following a rendition of 'Happy Birthday' and the presentation of a cake, the Tibetan spiritual leader goes on to extol the virtues of friendship to a rapt crowd. Magical. ■ BARRY NICOLSON

Alt-J
Pyramid Stage, 5.45pm

Few things are more endearing than seeing a band overawed by how big they've become. As the sun beats down, frontman Joe Newman grins the biggest grin of the weekend, and it doesn't leave his face for an hour. 'Left Hand Free' and 'Dissolve Me' thump out with a sturdy grace. Future headliners, for sure. ■ LEONIE COOPER

Paul Weller
Pyramid Stage, 7.30pm

Weller grabs the mic stand. "We've got time for two more," he shouts, and kicks into The Jam's 'Town Called Malice'. The 57-year-old tears hacks out its riff, then tears across the stage, grabs his bandmates by their necks, and goads them into bawling the chorus. He doesn't play the second song, and it doesn't matter. ■ BEN HOMEWOOD

Jamie T
Other Stage, 8.15pm

It's been a day for cult heroes on the Other Stage, with Future Islands' Samuel T Herring and Belle & Sebastian's Stuart Murdoch basking in the adoration of their fanbase. Biggest of the lot, however, is Jamie T. "That's a lot of fucking people," he marvels. "I don't know what's going on!" Best get used to it, Jamie. ■ BARRY NICOLSON

JENN FIVE, WUNMI ONIBUDO

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10 things we learned

Kanye has many mates, flags are enduringly shit and other lessons learned at this year's Worthy Farm extravaganza

1 It's costumes or nothing

Boy George came dressed as the character from horror film *The Babadook*. Lily Allen was spotted dressed as a fully erect penis, while Adele, below, came as a souk.

2 Kanye brought an army

Kanye reportedly hoovered up every spare place on the guestlist. Since there was a rumour he was hoping to drive a tank onstage, presumably he brought down his own militia, or extra crew to help build his stage set – the epic overnight job didn't finish until 10.30am.

3 Frank Turner is a human smuggler

As a result of Kanye's Arcadian takeover, other acts were driven to criminal extremes to get their guests onsite. Frank Turner even smuggled a friend into the festival in the back of his van.

4 There were boxes full of stars

This year's ultra-expensive rip-off craze was shipping containers converted into bijou luxury apartments for the likes of Jessie Ware. Still, it's fun to bang on the sides with cricket bats.

5 Catfish are skint

How do we know? During Catfish And The Bottlemen's set, Van McCann noticed a pound on the floor, lunged for it and held it aloft going "YES!".

6 Backstage was a love-fest

Swim Deep and Frank Turner bigged up Wolf Alice from the stage. Frank was side of stage for Swim Deep. Tim Burgess was declaring his undying devotion to Catfish and asking for a photo with Justin Young.

7 Arcade machines are the new brown M&Ms

The weirdest item on any rider this year was the fruit machine Lemmy had installed. Ryan Adams also brought along a Metallica-themed pinball machine.

8 Glastonbury loves danger

So a man in a balaclava rushes into a tent waving an AK47 and the crowd go wild. After all, this was the start of Pussy Riot's art performance piece inspired by fighting in the Ukraine last year, intended as a reminder of the troubles still broiling outside Glastonbury's shut-off idyll.

9 Kids love Corden

Any sentient being over the age of seven obviously thinks James Corden is a prize arse and national embarrassment. But, by golly, he's popular with kids. He was mobbed by grasping tykes wherever he went. Ditto recently retired footballer Rio Ferdinand.

10 Flags cannot be funny

Even if you concoct a flag reading "ANNOYING FLAG", the flag you've made remains annoying.

"We are all brothers and sisters"

The speech given by The Dalai Lama at the Stone Circle, Sunday, 10.45am

Brothers and sisters, I noticed when I was coming in by car that the people here, old and young, seem to be happy and joyful. My friend asked me to come to his great festival: a festival of people. Not necessarily a festival of the government, or of politicians. This, I think truly, is a festival of the people.

"I believe, and always tell people, that the very purpose of our life is a happy life. The reason is quite simple. Nobody knows what kinds of situation will come in the future. We keep hope. Hope is the basis of our life. Some individuals lose hope, and that mental attitude shortens their life. We can say, the purpose of our life is for a happy life. There are seven billion human beings, and everyone has the right to achieve a happy life.

"So, while you enjoy and share the joyfulness here, you should remember that on this same planet, in some parts of the planet, there are human beings killing human beings. I think this is really terrible. We must make an effort to create and promote the oneness of all seven billion human beings. Actually, we are all brothers and sisters." ■

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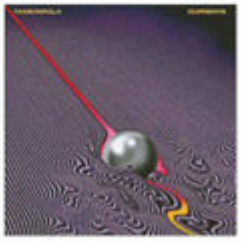
Reviews

THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD

NME ALBUM OF THE WEEK

Tame Impala Currents

It's all change for Kevin Parker as an expansive third album swaps fuzzy guitars for full-bodied bass and vivid synths



You've probably heard the story about how the human body replaces all its cells over about seven years. It's pretty much bullshit, but cast your mind back to what you were doing seven years ago: was that really you? Now try five years, or even two. Admit it. You've changed, haven't you?

Let's pretend for a moment the myth is true. That would mean Tame Impala mastermind Kevin Parker is *literally* a different person from the guy who made the band's self-titled debut EP in 2008. And, tracing the quintet's arc from the incendiary riff-rock of early releases to the paranoid fantasia of 2012's 'Lonerism' and this third studio album, that sounds entirely possible. Change, and how to deal with it, lies at the heart of 'Currents'.

That much will be clear to anyone who's been following the months-long teaser campaign for the Perth psych supremos' latest. 'Currents' begins with 'Let It Happen', eight transcendent minutes of shifting, Zen-like disco that find Parker telling himself to go with the flow and accept change: "*It's all around me, this noise, but/Not nearly as loud as the voice saying/'Let it happen, let it happen'*". It's a shock, but in a good way, overflowing with deft production trickery and caressing Daft Punk croons.

Parker follows *that* bombshell with a dreamy, summer-scented interlude in 'Nangs', and another pair of walloping pop tunes in 'The Moment' and 'Yes I'm Changing'. Swooning synths are the order of the day, with the latter especially a work of dazzling beauty; the layer-cake arrangement suggesting Parker as a natural heir to Brian Wilson's studio wizardry.

At which point, we should probably bring up the elephant in the room, which is that, erm, there is no 'Elephant' in the room. Fuzzed-out guitars simply aren't where Parker's head is at now. From the crisp, hip-hop accenting on the drums to the full-bodied bass and vivid synths, 'Currents' is an audiophile's wet dream.

'Eventually', a heartbreak anthem that may or may not be about Parker's split from Melody's Echo Chamber's Melody Prochet, opens with a flurry of guitar, before promptly swerving into synthpop. 'The Less I Know The Better' – jokingly dismissed by Parker as "dorky white disco-funk" in a recent interview – steps out on a crystalline groove that's equal parts Hall & Oates and MJ's 'Thriller', while 'Past Life' juxtaposes spoken-word verses with a shimmering, heat-haze chorus. 'Cause I'm A Man', meanwhile, is Tame's best straight-up pop song yet, a smouldering mea culpa for all mankind that's been ungenerously called out by some as being sexist.

Quality dips on 'Reality In Motion' and the maudlin 'Love/Paranoia', the only moments where you just think, 'Come on pal, would it kill you to put some fecking great guitars on this bit?'. But he brings it back with 'New Person, Same Old Mistakes', which tests the upper limits of Parker's ethereal falsetto.

"*Yes I'm older/Yes I'm moving on/And if you don't think it's a crime you can come along*", sings our dazed-sounding protagonist on 'Yes I'm Changing'. It's sound advice from an artist at the peak of his powers, even if he's no longer the guy you thought you knew. And that's no myth.

8

■ ALEX DENNEY

▶THE DETAILS

▶**RELEASE DATE** July 17 ▶**LABEL** Fiction ▶**PRODUCER** Kevin Parker ▶**LENGTH** 51:06 ▶**TRACKLISTING** ▶1. Let It Happen ▶2. Nangs ▶3. The Moment ▶4. Yes I'm Changing ▶5. Eventually ▶6. Gossip ▶7. The Less I Know The Better ▶8. Past Life ▶9. Disciples ▶10. Cause I'm A Man ▶11. Reality In Motion ▶12. Love/Paranoia ▶13. New Person, Same Old Mistakes ▶**BEST TRACK** Let It Happen

CURRENTS' AFFAIRS

Four influences that make the record go pop...

Michael Jackson
Parker covered MJ's lesser-known '90s cut 'Stranger In Moscow' last year. Jackson's influence is felt in the bright, clean production and in the earworm grooves of 'The Less I Know The Better'.

Timbaland
Strain your ears a bit, and closer 'New Person, Same Old Mistakes' could pass for a scuffed-up take on a classic early Timbo production for the late princess of R&B, Aaliyah. Wannabe divas will be queuing up to cover this one.

'80s pop
There's a chilly melodrama to several tracks that brings to mind '80s titans of AOR like Tears For Fears, Godley & Creme and 'Tango In The Night'-era Fleetwood Mac.

Britney Spears
Parker regularly tells anyone who'll listen he thinks Spears' music is, as *The Sun* might put it, 'a Brit of all right'. OK, this one is tenuous, but we'd like to think her spirit is in there somewhere

MORE ALBUMS

Sea Of Bees
Build A Boat To The Sun
3 Loop Music

Julie Ann Bee – aka Sacramento folkie Sea Of Bees – brought a break up to life with warmth and honesty on her last album, 2012's 'Orangefarben'. On its successor, those qualities are still richly evident. "*I fight so hard to stay alive/ The comfort of the sea is like a blanket over me*", she opens up on the shuffling 'Little Sea', while the gentle 'Old Bridge', backed by subtle trumpet lines, has her begging "*Mama, please don't cry/Don't worry about my life*". 'Dad' opens with Bee "*ooh sha la la*"-ing invitingly over staccato guitars before 'Monk' rounds things off with regal brass juxtaposed by lines like "*Every night singing a junkie song*". The emotions might not be quite as strong on this record but Sea Of Bees still manages to wrap you up in her words. ■ RHIAN DALY

7

Frankie & The Heartstrings
Decency Wichita

Frankie & The Heartstrings have become a Sunderland supergroup of sorts, with The Futureheads' Ross Millard joining their ranks alongside Hookworms' MJ on production duties. This reshuffle – in 'Decency"s best moments – adds bite to the band's Orange Juice-inflected jangle. The title track's angular guitar offsets singer Frankie Francis' naturally chirpy vocal, while 'Balconette' is hyperactive and wonky in the best ways. Elsewhere, things turn drivetime with horns peppering 'Money' and 'Think Yourself Lucky'. With a little help from their friends, Frankie & The Heartstrings are still keeping it interesting. ■ LISA WRIGHT

7

Ghostface Killah/ Adrian Younge
Twelve Reasons To Die II

The Wu-Tang Clan veteran teams up with RZA and Raekwon for another sparkling concept album

This sequel to the Wu-Tanger's 2013 concept album reunites him with producer-composer Adrian Younge. As well as continuing the labyrinthine plot from the first record – the backstory, in which the supernatural intersects with 1960s Italian mobsters, is voiced here by RZA – Ghost and Younge revisit the first instalment's sparkling soundbed. Arguably Wu-Tang's most talented MC: his third album in as many years shows he's on a streak that's both prolific and high quality. Two decades on from 'Only Built 4 Cuban Linx...', five cuts here reunite Ghost with his perfect foil, Raekwon, who's "*decapitatin' heads like a journalist snatched by Isis*" ('Return Of The Savage'). Protect ya neck, indeed.

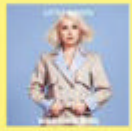
8

■ ANGUS BATEY

▶THE DETAILS

▶**RELEASE DATE** July 10 ▶**LABEL** Linear Labs ▶**PRODUCER** Adrian Younge ▶**LENGTH** 32:06 ▶**TRACKLISITNG** ▶1. Powerful One, Return Of The Savage (feat. Raekwon and RZA) ▶2. King Of New York (feat. Raekwon) ▶3. Rise Up (feat. Scarub) ▶4. Daily News ▶5. Get The Money (feat. Vince Staples) ▶6. Death's Invitation Interlude (feat. RZA) ▶7. Death's Invitation (feat. Scarub, Lyrics Born and Chino XL) ▶8. Let The Record Spin Interlude (feat. RZA) ▶9. Let The Record Spin (feat. Raekwon) ▶10. Blackout (feat. Raekwon) ▶11. Resurrection Morning (feat. Raekwon and Bilal) ▶12. Life's A Rebirth (feat RZA) ▶**BEST TRACK** Return Of The Savage

Little Boots
Working Girl On Repeat



After tearing up her major label contract while recording 2013's second album 'Nocturnes', Victoria Hesketh went independent. The 31-year-old wanted more freedom for Little Boots and subsequently launched On Repeat Records, releasing the misfiring 'Business Pleasure' EP in December 2014. With production from Ariel Rechtshaid (Haim, Sky Ferreira) and synthy New Yorker Com Truise, 'Working Girl' aims to be an adventurous pop record. However, in exploring different styles ('No Pressure"s house and gimmicky cartoon-pop on 'Taste It'), Hesketh chucks far too much at the wall and nowhere near enough of it sticks. ■ BEN HOMEWOOD

4

Prides
The Way Back Up Island

Glaswegian trio Prides have been pumping out singles for the last two years, each one slathered in stadium-sized synths and nagging pop choruses. For their debut album, they stick hard and fast to that formula, chucking Depeche Mode's arms-aloft electro in the mixing bowl with the bombastic side of Duran Duran and Soft Cell. The choruses are big, and all the tunes are very hummable. There's even some life beyond the singles – 'Messiah' is an uplifting chantalong, 'Higher Love' is a shimmering earworm and 'Just Say It' is a brooding electro ballad – but there's not much to keep you coming back in this largely monotonous listen. ■ TOM GOODWYN

5

White Reaper
White Reaper Does It Again Polyvinyl

The first track on White Reaper's debut album is called 'Make Me Wanna Die', but the Kentucky quartet are certainly far from maudlin. Instead, 'White Reaper Does It Again' is full of punchy punk chaos, all feral and fuzzy and euphoric. Yes, Tony Esposito's snarled and spat lyrics are driven by emotional negativity ("*Now I'm crying on the floor/'Cos I don't think she cares anymore*", 'I Don't Think She Cares'), but, with whirling synths and meaty guitars riffing beneath, his lows are transformed into pogoing highs. 'Wolf Trap Hotel' zigs and zags around pummelling drums and blankets of distortion, while closer 'B.T.K' is a hyperactive race that neatly summarises White Reaper's modus operandi: simple, unruly and riotously fun. ■ RHIAN DALY

8

Years & Years
Communion

BBC Sound Of 2015 winners churn out a debut that takes no risks and has nothing to say

Years & Years won the BBC Sound Of 2015 poll in January. Past winners include Sam Smith (the only artist to shift a million albums in both the UK and US last year) and Adele (whose album '21' is the decade's highest selling so far). So it seems a foregone conclusion that this electro-pop trio, formed in London in 2010, will find huge success.

Yet that remains the most arresting thing about them. Trying to locate an interesting interview with Years & Years is a grim task. You'll be rewarded with some reflections on their continued rise ("Yeah, it's nuts," vocalist Olly Alexander revealed to *Digital Spy*. "It's really nuts. It is fully nuts, actually."), and some grumbling about being labelled middle-class. What else?

Well, there's Alexander's CV, which lists acting roles in *Skins* and posh-baiting film *The Riot Club*, but– you can only spin so many words out of an abandoned (albeit promising) acting career, so we're left with the music. An efficient but dull combination of pop-house and R&B, debut album 'Communion' recalls Clean Bandit with added melancholy, and Disclosure minus the purist-pleasing attention to detail.

When it pops, you get 'King', a banger that justifiably reached Number One in March. If you've been anywhere near a hair salon recently, you'll recognise its pounding synths and festival-ready, singalong chorus. A handful of similar tracks – like the bouncy, '90s-influenced 'Desire' – disappoint by offering nothing to match the crazed, whirling synth hook that makes 'King' so insistent, while beige heartbreak ballads such as 'Border' and 'Memo' take the house/R&B template but swap buoyant choruses for winsome crooning.

'Communion' takes no risks and says nothing. Each of its ballads could be a Sam Smith dance remix, each of its upbeat tracks potentially the soundtrack to a Littlewoods advert. With British music currently offering a grime revival spearheaded by Skepta, the kind of innovative R&B exemplified by FKA Twigs, and new guitar heroes like Wolf Alice, Years & Years are among the least compelling sounds of 2015. ■ JORDAN BASSETT

4

▶THE DETAILS

▶**RELEASE DATE** July 10 ▶**LABEL** Polydor ▶**PRODUCER** Mark Ralph ▶**LENGTH** 46.27 ▶**TRACKLISTING** ▶1. Foundation ▶2. Real ▶3. Shine ▶4. Take Shelter ▶5. Worship ▶6. Eyes Shut ▶7. Ties ▶8. King ▶9. Desire ▶10. Gold ▶11. Without ▶12. Border ▶13. Memo ▶**BEST TRACK** King

Rachel Sermanni
Tied To The Moon
Middle of Nowhere Recordings

Mate of the Mumfords, Scottish singer songwriter Rachel Sermanni crafts the kind of shadowy midnight music that casts her as the sonic sister of Chichester gothic folk duo Smoke Fairies - all red wine blues, cobweb-draped melancholy and fireside ceremonials. Her second album skips between the fiery and the fragile, pitching the striking yet sinister screes of 'Ferryman' against the predatory, bass-y blues of 'Run'. Though the softer moments – such as the coy 'Banks Are Broken' and feathery 'Don't Fade' – are unnervingly pretty and graceful, the 23-year-old is most impressive when channeling the heartfelt huskiness of Edith Piaff on the old timey 'I've Got A Girl', which rolls across the backdrop of a hefty Waitsian polka. ■ LEONIE COOPER

7

De Lux
Generation
Innovative Leisure

Last year, LA duo De Lux released their debut album, 'Voyage', a glistening mash of post-punk, funk and disco. Its follow-up, they say, is darker but just as much fun. Opener 'LA Threshold' holds up the latter, with daft lyrics like "*staying wealthy, taking selfies*", while 'Simba Simba Simba' features a sardonic vocal that recalls James Murphy over Nile Rodgers guitar shimmies, and finale 'Someday Now' is a sunny piece of jitter funk. For the darker ground, 'No One Really Cares Who You Are' finds Sean Guerin and Isaac Franco imbuing laser synths and falsetto cries with a dense melancholy, and 'When Your Life Feels Like A Loss' has Guerin crooning "*You're not special/You're just an average guy*" but even that sentiment can't dim De Lux's sparkle. ■ RHIAN DALY

7

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Reviews

The Mutants
Tokyo Nights Killer Tracks

If Tokyo's J-punk frontrunners relocated to Soho circa 1978, then its soundtrack might not sound too dissimilar to London duo The Mutants' second album. This is not necessarily a good thing. Recruiting various members of the Japanese punk scene to provide guest vocals on tracks that move from shouty garage-surf ('Dead Beat Generation') to shouty blues rock ('Absolute Zero (-273 Degrees)') to shouty girl punk Ramones satires ('Hey Ho Fuck You'), 'Tokyo Nights' feels like sitting through an all-dayer with no headliner. Bands come and go, each cut from different areas of the same cloth, as you slowly accumulate free pin badges waiting fruitlessly for something vaguely original. ■ LISA WRIGHT **5**

Flying Saucer Attack
Instrumentals 2015
Domino

While it feels like no musical comeback is truly unlikely nowadays, the first Flying Saucer Attack album since 2000 was anticipated by, presumably, very few. The clandestine status of 'Instrumentals 2015' was no doubt helped, though, by being recorded at home by sole member David Pearce. In this respect, it's a heartening callback to the clutch of great records FSA made in the '90s, which used lo-fi techniques as a weapon and made startlingly original hay from shoegaze, krautrock and indiepop. Pearce's return finds him even more hermetic and formless in approach: 15 tracks, all without titles but often captivating in their ebbs and swells of layered guitar. Overlong at almost an hour but, largely, as pretty and organic as crystal. ■ NOEL GARDNER **7**

Heather Woods Broderick
Glider Western Vinyl

While it's perhaps inevitable that Oregon's Heather Woods Broderick will be measured against younger brother and prolific singer-songwriter Peter, her history touring and collaborating with Sharon Van Etten and Efterklang already raises expectations of swelling, ambient folk. She delivers on these assumptions here, taking inspiration from her nomadic lifestyle as a touring musician and laying bare her sense of detachment from 'normal' life. 'A Call For Distance' in particular captures the essence of living and growing apart from a loved one. 'Wyoming' is a tumultuous highlight, but much of this follow-up to her 2009 debut fails to match the nuances, urgency and emotive penetration of her peers. ■ LUKE MORGAN BRITTON **6**

Samantha Crain
Under Branch & Thorn & Tree Full Time Hobby

When you learn that Samantha Crain is of Choctaw Indian heritage, a certain symmetry rears up. Bobbie Gentry sang about Choctaw Ridge on 1967 classic 'Ode To Billie Joe' and Crain shares Gentry's haunting voice and way with a story. Her fourth album is full of tales of small-town life, as she paints a picture of a deceased neighbour on the delicate folk of 'You Or Mystery', lets her heart break in public on the string-caressed 'When You Come Back' and yearns for escape over the swift acoustic picking of 'Elk City'. A bit of good-time boogie on 'Big Rock' is the only release of tension. Otherwise this is intimate country-folk that's utterly seductive in its stillness. ■ MATTHEW HORTON **7**

Fraser A Gorman
Slow Gum

The Melbourne singer-songwriter delves into country music's vivid storytelling heritage for his wistful debut

"*I've got no soul/'Cos country music to me sounds like rock'n'roll*", admits Fraser A Gorman on 'Broken Hands', a stand-out track on his debut album 'Slow Gum'. The singer-songwriter and part-time carpenter makes it easy to imagine his younger self hanging posters of Bob Dylan and Hank Williams on his bedroom wall rather than more typical teenage idols like David Bowie or Kurt Cobain. "*It's a strange old time to be in love with Elvis*" he sighs on 'Big Old World' but his twanging guitars, coarse strings and drawled tales of love and life feel less like homages and more instinctive and organic.

Like country's luminaries, the 24-year-old Melbourne resident has a knack for vivid storytelling. 'Big Old World' tells of "*a boy from north Melbourne*" who "*nearly killed himself sipping life from a lead paint-filled balloon*", and "*the girl from New York City*" who "*nearly lost her mind gazing out of the window of her hotel room*". It's wistful and picturesque, Gorman's deft and detailed words echoing over his roughly strummed acoustic guitar. 'Book Of Love' has the singer on bustling high streets and lounging by swimming pools, trying to woo a girl who's chaperoned by her rock'n'roll-hating mother. 'Blossom & Snow', meanwhile, finds him delving into more heartfelt territory on a visit to his father's grave. "*I go talk to him/He don't say much*", he relays over gently picked guitar and sad bursts of harmonica.

It's not just country's first generation of stars that Gorman emulates, though. 'My Old Man' has tinges of Ryan Adams in its blustering Americana, complete with fiddle and swinging chorus. 'Mystic Mile', with thundering drums and lilting organ, feels more akin to Wings' more epic moments, while the surf-y shuffle of 'Never Gonna Hold You (Like I Do)' offers up snatches of backing vocals reminiscent of The Supremes. The production, too, is largely crisp and glimmering, adding a modern gild to a debut that breathes new life into old sounds. ■ RHIAN DALY **8**

▶THE DETAILS

▶**RELEASE DATE** June 29 ▶**LABEL** House Anxiety/Marathon ▶**PRODUCERS** Fraser A Gorman, Dan Luscombe ▶**LENGTH** 35:10 ▶**TRACKLISTING** ▶1. Big Old World ▶2. My Old Man ▶3. Book Of Love ▶4. Shiny Gun ▶5. Broken Hands ▶6. Mystic Mile ▶7. Never Gonna Hold You (Like I Do) ▶8. We're All Alright ▶9. Dark Eyes ▶10. Blossom & Snow ▶**BEST TRACK** Broken Hands

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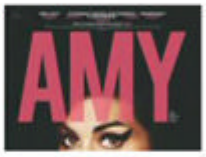
FILM

Amy Winehouse's rapid rise and tragic fall is exquisitely told by her peers and with rare footage

Amy

If you thought the emotionally draining *Kurt Cobain: Montage Of Heck* was on course to be the most harrowing music documentary of 2015, then think again. The story of Amy Winehouse's rapid ascent to fame and her parallel descent into addiction is even more depressing than this year's elegiac look at the disturbed Nirvana frontman's fractured existence. Using rafts of previously unseen home footage of a charming and downright hilarious Amy hanging out with mates and in the giddy early stages of her music career, the sadness lies in the fact that her heartbreaking outcome never seems as predestined as Cobain's. The relative closeness both in the location and time of her story adds further poignancy, with the sound of her yapping north London chatter far closer to home than Cobain's exotic Pacific Northwest murmur.



▶DIRECTOR Asif Kapadia
▶IN CINEMAS July 3

Told via new interviews with her friends, family and colleagues – including producers Mark Ronson and Salaam Remi, rapper Mos Def and ex-husband Blake Fielder, as well as through the words of Amy herself – layered over candid clips, the story portrayed here is presented as gospel. It's therefore easy to see why her father, Mitch, was against the film coming out. Alongside Fielder and her second manager Raye Cosbert, he's painted as one of the bad guys, refusing to let his daughter go to rehab, pushing her to tour when she was mentally and physically on the verge of collapse and turning up at her Caribbean retreat with a BBC camera crew in tow.

Such moments like these make for painful viewing, but there's plenty of joy and humour to be found here. Rather than simply showing Amy as the victim, the sheer force of her charisma leaps out in a succession of charming moments: rolling her eyes during an interview as a journalist waffles on about Dido, the behind-the-scenes run-up to winning the Record Of The Year Grammy for 'Rehab' and her nerviness when recording with her idol Tony Bennett.

Yet it's the tragedy that makes the film – and Amy herself – so compelling. She begins to unravel as she moves to the *Sin City*-esque Camden following the release of 2003 debut 'Frank', spending her days playing pool in The Good Mixer and falling into a deep obsession with Fielder when she was supposed to be writing her new album. Her battles with bulimia, alcoholism, depression and drugs seem pushed to the limit by tempestuous relationships with the paparazzi, her father and her boyfriend. From 2005, her career is presented as an act of self-sabotage, a reaction against the attention she tried not to court. In a snippet from an early interview, we hear Amy ominously predicting her fate while discussing fame. "I don't think I could handle it," she offers, bleakly. "I think I'd go mad." ■ LEONIE COOPER

9

CINEMA
Minions

In the closing credits of 2013's animated comedy *Despicable Me 2*, the yellow henchmen of Steve Carrell-voiced villain Gru are seen auditioning for their own film. *Minions* is the result. Directed by Pierre Coffin (who made both *Despicable Me* films and also voices the Minions) and Kyle Balda, who worked on *Toy Story 2*, this spin-off follows the critters' search for a new master, which begins at a 1960s villain convention in Florida. There, they begin serving supervillain Scarlett Overkill (Sandra Bullock) who is on a mission to dethrone Queen Elizabeth II (Jennifer Saunders). The ensuing story is neither as inventive nor as schmaltzy as the two *Despicable Me* films, but eye-popping visual effects and an impressive cast (look out for Steve Coogan's two brief cameos) make the plot's thinness forgivable. ■ DAN BRIGHTMORE

7

CINEMA
The Overnight

Opening with an excruciatingly awkward sex scene, writer-director Patrick Brice's second film is markedly different to his 2014 debut *Creep*, a lo-fi horror. Jason Schwartzman plays Kurt, who invites Alex and Emily (*Parks And Recreation*'s Adam Scott and *Orange Is The New Black*'s Taylor Schilling) for dinner after their sons bond at a LA playground. It initially seems like an innocent middle-class get together until Kurt plays a DVD in which his bare-chested wife Charlotte (*Royal Pains*' Judith Godrèche) demonstrates how to use a breast pump. As one couple slowly becomes convinced that the other are horny swingers, Brice extracts unexpected laughs from an increasingly sticky situation. ■ NICK LEVINE

7

CINEMA
Ted 2

In this follow-up to *Ted*, Mark Wahlberg and *Family Guy* creator Seth MacFarlane reprise their roles as slacker John Bennett and foul-mouthed teddy bear, Ted. Director MacFarlane voices the bear with deadpan wit and there's chemistry in the way the two trade lines, but *Ted 2* lacks the original's subtlety. The plot involves Ted attempting to be recognised legally as a person, so he can marry and have children. Amanda Seyfried (*Les Miserables*) plays Samantha, Ted's bong-smoking lawyer and Wahlberg's love interest, and is the butt of repeated unsavoury jokes about her "Gollum" features. Asides about the Germanwings plane that crashed in the Alps earlier this year are even more distasteful, adding up to a sequel that just isn't funny. ■ DAN BRIGHTMORE

5

CINEMA
Still The Water

Acclaimed Japanese director Naomi Kawase considers *Still The Water* to be her masterpiece. Yet, while this story of two teenagers coping with death and learning to love has an elegiac beauty and is paced and framed evocatively, the film doesn't quite connect as forcefully as it might have. Jun Yoshinaga (Kyôko) and Nijirô Murakami (Kaito) are excellent as the two friends, the former struggling to cope with her mother's terminal illness and the latter seeing danger in the seas that, at the beginning of the film, wash up a dead body on the island's shores. Kawase is interested in how nature and belief mould the lives of her protagonists, but the layering of image and metaphor needs a slightly lighter touch. ■ ANGUS BATEY

6

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Swim Deep headline at London Fields Brewery

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Swim Deep

London Fields Brewery, London

Friday, June 19

Austin
– LIVE MUSIC CAPITAL OF THE WORLD –

The B-town boys bring psychedelic hedonism to *NME*'s Sounds Of The Summer with Austin, Texas

PHOTO: JENN FIVE

Projecting swirling patterns onto the wall and filling the air with dry ice, Swim Deep are doing their best to make an east London back room feel like a miniature Haçienda. But before the quintet's headline set, *NME*'s Sounds Of The Summer with Austin, Texas party is opened by two of the city's most exciting bands. Feral punk five-piece OBN IIIs do their best to bust the PA, while garagey duo Warm Soda – who share a label with Thee Oh Sees – fizz through tracks from latest album 'Symbolic Dream'. Headliners Swim Deep draw heavily from upcoming second album 'Mothers', and the contrast with 2013's doe-eyed debut 'Where The Heaven Are We' is dramatic. 'Fueiho Boogie' is a ravey mega-hit that sees singer Austin Williams join keyboardist James Balmont and guitarist Tom Higgins in a three-man synth wigout. The other new tracks are equally explosive. 'Namaste' is a kitsch-pop blast and 'Grand Affection' – played for the first time tonight – is a flurry of falsetto vocals and yet more synths. After the closing 'Screamadelica' groove of recent single 'To My Brother', the band dive into Zach Robinson's drumkit. It's a suitably hedonistic finale. ■ LISA WRIGHT

8

WorldMags.net

The Libertines

Best Kept Secret Festival, Hilvarenbeek, Netherlands
Friday, June 19

Musical slip-ups, panto humour, greatest hits and, most importantly, their first new song in 11 years – the Pete and Carl show is back on track

"I said we should play some new songs, but they said we shouldn't play any 'til the album comes out," Pete Doherty tells the audience.

"*I* said we should play some new songs, but *they* said we shouldn't," responds Carl Barât.

Pete again: "We're going to give you a new one, but it's got to be a secret. Turn your phones off and we'll see how it turns out."

Before he has a chance to add a nod and a wink, Carl chips in with an American drawl, "She'll die! She ain't ready!"

Pete – who's just about still wearing an unbuttoned Hawaiian shirt with a medal stitched onto the chest – then reminds his friend of the opening chord of a song called 'Gunga Gin', and what follows is their first new track in 11 years.

Slow and dub-infused, it recalls The Clash's 'The Guns Of Brixton' and the Libs' own 'Cyclops', the B-side to 2004's 'Can't Stand Me Now'. It opens with Pete singing, "*Woke up again to my chagrin/Getting sick and tired of feeling sick and tired again*" before he and Carl swap verses. Hesitant playing and occasional slips out of time suggest there's truth in Carl's jokey protestations, but it's easy to spot the killer potential in the clatter of the chorus: "*The road is long/If you stay strong you're a better man than I*". Even sandwiched between Libertines classics 'What A Waster' and 'I Get Along' it sounds tough and powerful, and Carl's guitar melodies have a pirate shanty swing.

This time last year, the Libs laid waste to London's Hyde Park with a chaotic reunion show that was twice interrupted by crowd crushing. Twelve months on and they're headlining the first night of Holland's Best Kept Secret Festival and things seem different. Pete, having spent months in Thai rehab, looks healthy and happy as he chucks his guitar around. The band, meanwhile, have a new album ready to come out later this year. On it will be a new version of 'You're My Waterloo', from the Libs' pre-fame 'Odessa Demoes', which is an affectionate tribute to Carl from Pete. They slip it in unannounced and largely unchanged tonight, saving the

SETLIST

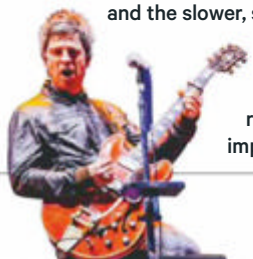
- ▶The Delaney
- ▶Vertigo
- ▶Time For Heroes
- ▶Horrorshow
- ▶The Ha Ha Wall
- ▶Music When The Lights Go Out
- ▶What Katie Did
- ▶The Boy Looked At Johnny
- ▶Boys In The Band
- ▶Can't Stand Me Now
- ▶Last Post On The Bugle
- ▶Death On The Stairs
- ▶Don't Look Back Into The Sun
- ▶Tell The King
- ▶The Good Old Days
- ▶You're My Waterloo
- ▶Up The Bracket
- ▶What A Waster
- ▶Gunga Gin
- ▶I Get Along

BEST OF THE REST IN HILVARENBEEK

NOEL GALLAGHER'S HIGH FLYING BIRDS

▶Stage One, 10.45pm
Saturday, June 20

"How many people here are from Manchester?" asks Noel Gallagher (right). A suspicious number of people respond, but tonight everyone is an honorary Mancunian as Noel mixes Oasis classics ('Digsy's Dinner', 'Champagne Supernova') with solo gems including a unifying 'AKA... What A Life!'.



A$AP ROCKY

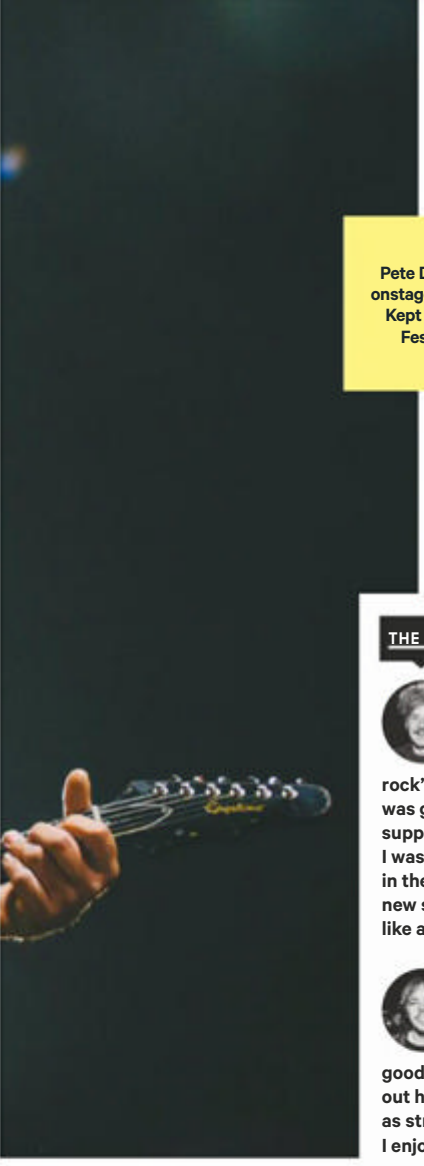
▶Stage Two, 9.45pm
Saturday, June 20

Inside a heaving tent, A$AP Rocky takes his place atop of a podium of amps, inciting wave after wave of crowdsurfers with tracks from new album 'At.Long. Last.A$AP'. Get-rich anthem 'M'$' and the slower, smoother 'L$D' stand out, but the 26-year-old rapper's relentless energy impresses most.

WOLF ALICE

▶Stage Two, 1.30pm
Sunday, June 21

On the eve of the release of their debut album, Wolf Alice are on ferocious form. The gigantic 'Giant Peach' is accompanied by synchronised dance moves from vocalist Ellie Rowsell and bassist Theo Ellis. Ahead of 'Moaning Lisa Smile', Ellie remarks that this was one of the first festivals the band played, and the outpouring of affection at the end is testament to how far they've come.



Pete Doherty onstage at Best Kept Secret Festival

promised rejig – which includes a piano part – for the album.

New songs aside, this is a greatest hits set. 'The Delaney', 'Vertigo' and 'Time For Heroes' form a scrappy opening trio, Carl bouncing around throughout with one bandana tied round his trilby and another hanging from his wrist. Before 'Music When The Lights Go Out', he plonks on a red beret thrown onstage by a fan before swapping it for Pete's flat cap.

It is, of course, not a perfect performance. Pete fluffs his lines on 'Last Post On The Bugle' and some songs twang and clunk more than they should. But the band's attraction, as ever, lies in the electric connection between Pete and Carl. Tonight, it sparkles: whether it's their traditional mic sharing, or the lingering hug after 'The Good Old Days'. Fans in the nooks and crannies of online Libs forums have often noted that some of Pete's lyrics have become self-fulfilling prophecies ("*What a waster, what a fucking waster/You've pissed it all up the wall*"). Tonight though, it's hope that lingers, as Pete sings on 'Gunga Gin', "*I've got the right to make it look like I'm doing something with my life*". ■ RHIAN DALY

8

BEN BENTLEY

THE VIEW FROM THE CROWD

Will Summerfeld, 23, Hertfordshire
"It was good old-fashioned rock'n'roll. I had a blast. It was good to see the English support out here as well. I was too busy battling round in the middle to listen to the new song but it sounded like a tune."

Kenny Emery, 24, Belgium
"It was fucking great! It was really good to see The Libertines out here. The new song wasn't as strong as the old ones but I enjoyed it."

Matilda Drijver, 21, Utrecht
"I loved it. I've been in love with The Libertines for ages but I've only seen Pete once. And Babyshambles. This was better. You felt the energy and it gave you goosebumps."

The Strokes

Hyde Park, London
Thursday, June 18

Even going through the motions – and despite Julian's dodgy 'do – the New Yorkers' cool shines through in a nostalgia-heavy set

It's been five years since The Strokes last played London, and given the fog of enmity and uncertainty this band seem to exist in, it could well be another five years before they return. Or, just as likely, they might never return at all: as Albert Hammond Jr recently admitted, the New Yorkers' future is so difficult to chart that whenever they walk onstage, "I take each one like it's my last and I hold and I cherish it."

Yet while tonight offers few reassurances about their long-term future – there's no new material, no obvious show of solidarity, not even a cursory "see you soon" from Julian Casablancas – The Strokes have an ace card for these sorts of situations: nostalgia. Of the 18 songs they play, all but four date from the same five-year period, a sobering statistic for a band who've been together for as long as they have and are still only in their mid-30s.

Yet the opportunity to relive the early noughties in frenetic three-minute bursts – 'Barely Legal', 'Someday', 'Hard To Explain' – is a powerful incentive, and the songs still sound perfect, even if The Strokes themselves no longer look it (Casablancas' crimson mullet, presumably intended as some sort of tribute to Rufio from Steven Spielberg's *Hook*, is surely destined to go down as one of indie's most misguided coiffures).

In truth, they could probably afford to be more adventurous with the setlist: the taut robo-funk of 'Welcome To Japan' serves as a reminder that the generally forgotten-about 'Comedown Machine' didn't merit being swept under the carpet in the manner that it was, and if they'd decided to include a few more from it, you can't imagine anyone would argue. Casablancas admitted last year that he "feels nothing" when he plays 'Last Nite' but he still puts on his game face and roars his way through it; for that, you suspect, most people wouldn't begrudge him playing something he actually *enjoys*.

In a way, then, you could say that The Strokes do nothing more than go through the motions tonight. Yet isn't that always what it looked like, and wasn't that always part of the appeal? "*Work hard and say it's easy*", ran their modus operandi on 'The Modern Age'. Tonight, they do it just to please us. And they do a pretty good job of it, too. ■ BARRY NICOLSON

8

JORDAN HUGHES

SETLIST

▶Is This It
▶Barely Legal
▶Welcome To Japan
▶You Talk Way Too Much
▶Someday
▶Heart In A Cage
▶Hard To Explain
▶Vision Of Division
▶Last Nite
▶Reptilia
▶Machu Picchu
▶Automatic Stop
▶Under Cover Of Darkness
▶One Way Trigger
▶New York City Cops
▶Juicebox
▶You Only Live Once
▶Take It Or Leave It

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INmusic Festival

Lake Jarun, Zagreb, Croatia
Monday June 22 – Thursday, June 24

Frank Turner, Kate Tempest, FFS and more triumph in Zagreb

The 10th edition of Croatia's INmusic Festival stretches out over two midweek bank holidays like a pissed tourist on a deckchair. Europe's packed with cheap and cheerful festivals offering an exotic answer to pricey UK equivalents and this one, set beside the clear waters of Lake Jarun, a 20-minute drive from the heart of capital Zagreb, is as freewheeling as they come.

Some of the drunkest people you'll ever meet roll around the golf ball-shaped karaoke tent (shouts to the guy bellowing Robbie Williams' 'Let Me Entertain You' early on the first night) and punters drape themselves over sun-beaten boulders overlooking the lake. Pints cost a delicious 18 Kuna (roughly £1.70), and the line-up's pretty tasty, too.

Monday begins with punk's own folk hero **Frank Turner**, along with four-piece band The Sleeping Souls, taking on the Main Stage. He dubiously introduces every other song as being about "dancing in a field in Croatia", drawing chuckles from guitarist Ben Lloyd. Although the patter may sound a little over-rehearsed, it's only because the group has toured hard since 2006, frenetic new song 'Out Of Breath' provides an ironic blast of fresh air.

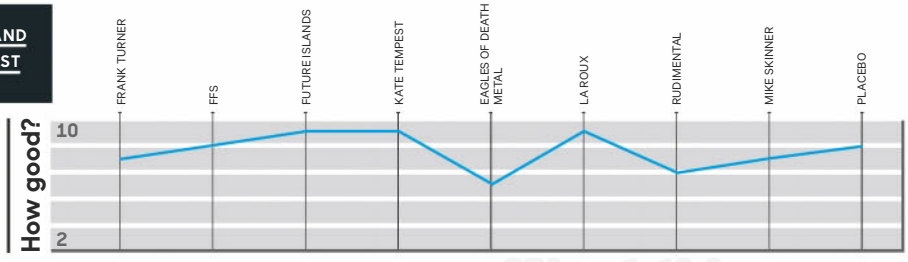
Baltimore synthpoppers **Future Islands** give a mesmeric performance on the World Stage, with frontman Samuel T Herring's demented preacher shtick showing no signs of growing old. Memories of his troubling hip-swivels abate only when **FFS**, the collaborative project between Franz Ferdinand and Los Angeles art-rock heroes Sparks, close the Main Stage in style with a waggishly camp set (it must be hard to sing the jerky 'Collaborations Don't Work' with tongues wedged so hard in their cheeks).

Still, it's down to London rapper and poet **Kate Tempest** to close the book on day one. The sparse backdrop for her stunning show is as minimalist as her beats, which incite pogoing in the crowd as she spits about inner city blight. Tempest's records throb with urban menace, but this performance is all warmth, especially when she tells the audience: "I hope you find someone wonderful and take them home with you."

It pisses down on Tuesday, a setback that **Eagles Of Death Metal** refuse to accept. Josh Homme is absent, leaving the dirty work to fellow founding member Jesse Hughes (a heckler asks after Homme and Hughes responds curtly: "I cut his dick off and sent him home. Just kidding"). They peacock through material new and old – from live favourite 'Cherry Cola' to the swaggering 'Complexity' – but lose steam mid-set, by which time Hughes' jokey come-ons to women in the audience have worn extremely thin.

La Roux puts up a stronger fight against the weather, her '80s-indebted tropical pop as colourful as her orange flares. Another go at the ludicrously buoyant 'Kiss And Not Tell' could probably have brought out the sun, though even the weather couldn't dull Elly Jackson's sunny demeanor. Discarding her guitar to shimmy across the stage arms aloft,

BAND LIST



ANDY FORD, JENN FIVE

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Frank Turner and (below) Alex Kapranos of FFS at INmusic

THE VIEW FROM THE CROWD

Branko Orišković, 31, Kutina, Croatia
"I'm waiting for Rudimental. I love their music – they're definitely the best band for a festival."

Marta Vrkić, 27, Zagreb
"Future Islands were great. I've loved the singer's voice since I heard them at their first concert in Zagreb about three years ago."

Deni Bertović, 28, Zagreb
"I really enjoyed Frank Turner, especially the song he sang in Croatian – he does one song in the local language in every country he visits – and it wasn't raining yesterday which was nice."

Jackson successfully beckons for louder cheers. No new songs, though the band tacks an incongruous metal riff onto the end of 'Colourless Colour', which suffices for now.

Drafted in to replace Florence, who (somewhat ironically) cancelled upon breaking her foot at Coachella a few months previous, drum'n'bass headliners **Rudimental** provide precisely the non-specific euphoria they were enlisted for. The quartet's show is so easy to enjoy that even the numerous new songs invite singalongs, though the night doesn't end until after **Mike Skinner**'s Hidden Stage DJ set, a populist affair that includes a remix of Michael Jackson's 'Beat It'.

Rain cascades off its roof, but in the ex-Streets man's more than capable hands, the packed tent is hotter than a basement club. Outside, enthusiastic festival-goers slosh through mud, unperturbed by the awful weather. The good spirits continue to the final day, and the rain fails to dampen **Placebo**'s hit-packed set. They encore with a cover of Kate Bush's 'Running Up That Hill' which proves that, as it celebrates its 10th birthday, INmusic is still very much on top. ■ JORDAN BASSETT

8

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MORE GIGS

Fidlar
Heaven, London
Tuesday, June 23
"We need an assembly line," grins Fidlar's exasperated frontman Zac Carper, as yet another wave of crowdsurfers, selfie-takers and band member-smoochers flood the stage. As a lone security guard attempts to hold back a swarm of stampeding teenage girls, '40oz On Repeat' – a brand new song already a worthy contender for punk-pop anthem of 2015 – crashes out of a blisteringly loud PA. In addition to airing material from forthcoming second album, 'Too', the LA gang drop a gnarly version of Weezer's debut album classic, 'Undone – The Sweater Song'. "That was a new song we wrote," deadpans Carper, quietly aware that his band's own stuff is just as impressive. ■ LEONIE COOPER

8

Ash
Sound Control, Manchester
Friday, June 12
"This is the marriage tour," jokes Ash's Tim Wheeler on the last date of a run supporting recent album 'Kablammo!'. After 'Arcadia', a fan is hauled onstage to propose and recently married drummer Rick McMurray declares tonight his "honeymoon". But this is Ash's only concession to their advancing years. Despite being born in 1977, the year their debut was named after, Tim looks like he'd still get ID'd and his hormonal pop songs are similarly youthful. Cartoonish new track 'Go! Fight! Win!' sits easily next to 1996's dreamy anthem 'Oh Yeah', and an encore cover of 'Teenage Kicks' shows Ash aren't growing up any time soon. ■ GARY RYAN

8

Blur

NME GIG OF THE WEEK

Hyde Park, London
Saturday, June 20

Invigorated by 'The Magic Whip', Blur are freed of any past expectation and reveal their truest selves yet

Determined to right the sound problem-plagued wrongs of their maddeningly quiet 2012 Hyde Park show, Blur return three years later rejuvenated by new album 'The Magic Whip' and – thank god – sounding thunderously loud.

An ice cream van parked centre-stage sets the scene as the man inside assembles rows of 99s. At the back stand giant ice cream cut-outs, while huge screens flash with neon signs, bringing the bright and bustling Hong Kong atmosphere that birthed Blur's first new material in 12 years to rain-lashed central London.

The picture is the same as ever: Damon chucking water at the crowd and leaping around; Alex with a fag dangling from his mouth; Graham staring at his shoes. But the opener immediately sets tonight apart from Blur's recent gigs here (in 2012 and 2009). Blur are no longer a reunion act. New material allows them the freedom to deviate from the hits and delve into the lesser-played corners of their catalogue and, even more so than the three epic warm-up shows that preceded it, tonight feels like a release. Damon certainly appears a man unshackled, leaping down to deliver 99s to the front rows during 'There's No Other Way' (a half-cocked plan he later declares "a disaster").

SETLIST

- ▶Go Out
- ▶There's No Other Way
- ▶Lonesome Street
- ▶Badhead
- ▶Coffee & TV
- ▶Out Of Time
- ▶Beetlebum
- ▶Thought I Was A Spaceman
- ▶Trimm Trabb
- ▶He Thought Of Cars
- ▶End Of A Century
- ▶I Broadcast
- ▶Trouble In The Message Centre
- ▶Tender
- ▶Parklife
- ▶Ong Ong
- ▶Song 2
- ▶To The End
- ▶This Is A Low
- ▶Stereotypes
- ▶Girls & Boys
- ▶For Tomorrow
- ▶The Universal

Many of 2012's bawdiest crowd-pleasers ('Country House', 'Jubilee') are gone, replaced brilliantly with the twitchy melodies of 'Trouble In The Message Centre' and the melancholic swells of 'Badhead'. Tracks from 'The Magic Whip' sit happily between the band's populist and progressive sides. The jaunty 'Lonesome Street' and the excitable rush of 'I Broadcast' rival 'For Tomorrow' and 'Stereotypes' respectively for energy, while the intricate 'Thought I Was A Spaceman' is placed cleverly between a lovelorn 'Beetlebum' and the distorted crunch of 'Trimm Trabb'.

When the hits arrive, they come thick and fast, from a rambunctious 'Parklife' (complete with Phil Daniels' geezerish guest spot) to throaty, emotional singalongs of 'This Is A Low' and a triumphant 'The Universal'. But, freed from the expectations of a 'greatest hits' comeback show, tonight feels like the truest representation yet of the sprawling talents of these reunited heroes. ■ LISA WRIGHT

10

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CLUES ACROSS

1+4A The Maccabees have the scratches placed on record, m'lud (5-2-5-2)
9 *"I have the strangest feeling your world is not all it seems"*, 2015 (7)
10 NERD album lacking any kind of substance (7)
11 Hundred Reasons giving me just a provisional possibility (2-1-5)
12 (See 26 down)
14+18A Kodaline, Bruce Springsteen, Pink Floyd and Frank Sinatra all had the same expectations (4-5)
16 Indie band from Merseyside who were a bit hopeless (4)
18 (See 14 across)
20 Alt metal rockers who emerged from an 'Overgrown Eden' (4)
21 An unexpected album release from Paul Simon (8)
23 Go after ray comes back with '80s band from Manchester (5)
24 (See 27 down)
25 Wrongly granted an album to The Fall (7)
28 Before midday Arctic Monkeys will play (1-1)
30 This Delgados album was not one to treasure (4)
31 *"We got open ____ for broken hearts"*, Elbow (4)
33 Anti-Nowhere _____, hardcore punks led by Animal (6)
35 Jim O'Rourke comes and goes as 'The _____' (7)
36 (See 13 down)

CLUES DOWN

1 *"It started out with a kiss, how did it end up like this"*, 2004 (2-10)
2+19D Their albums include 'Black And Blue' and 'A Bigger Bang' (7-6)
3 No pets to be brought by Happy Mondays (4-2)
4 (See 6 down)
5 Numeric passwords needed for 'Wild Nights' (4)
6+4D A totally unexpected album release from ELO (3-2-3-4)
7 Live REM EP I changed for a Rage Against The Machine album (4-6)
8 Late '90s indie-rock band who were a bit anti-German (5)
13+36A Peace offering somehow angers gent (3-6)
15 *"Well East Coast girls are ___, I really dig those styles they wear"*, from The Beach Boys' 'California Girls' (3)
16 *"Free at last they took your life, they could not take your _____"*, U2 (5)
17 Manic Street Preachers were *"Each day living out a ___"*, in 'Motorcycle Emptiness' (3)
18 This was the call of the OutKast (3-2)
19 (See 2 down)
22 They're bringing in the rewards for Muse just now (7)
24 He puts a dampener on the old sound of Pink Floyd (6)
26+12A Perhaps hating offer made for song by '60s group The Move (5-2-4)
27+24A Ray White turns up with a song for Pete Doherty to perform with The Littl'ans (5-3)
29 *"She moves like she don't care, smooth as silk, cool as air"*, 1999 (5)
32 Super Furry Animals meowing without any vowels (4)
34 It follows on from having a coffee with Blur (1-1)

JUNE 20 ANSWERS

ACROSS 1 Be Your Shadow, 7+27D Do Or Die, 8 Rough, 9 On Leaving, 10 In A Broken Dream, 13+37A Gaslight Anthem, 15+16A Oh No, 18 Pins, 19 Nut, 20 Keeler, 22 Fall, 26 WOR, 29 Axis, 32 Riptide, 34 OMD, 35 Marr
DOWN 1 Burning Up, 2 Your Arsenal, 3 Usher, 4+12D Shock Horror, 5+36A Dreadlock Holiday, 6 Wavves, 7 Denim, 11 Organic, 14 Total, 17 Glow, 21 Eddi, 22 Forth, 24 Enemy, 25 LA, 28 Mind, 30 X-Tra, 31+23A Soft Cell, 33 PIL

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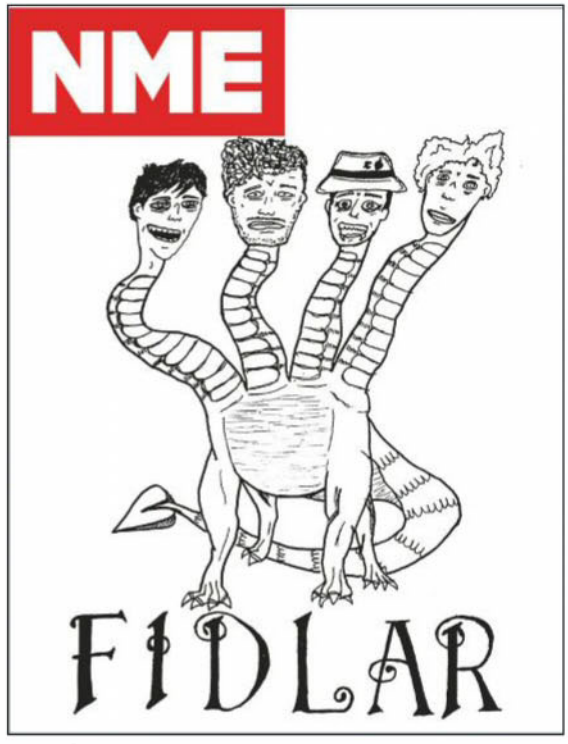

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